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THE TWO GENTLEMEN OF VERONA

THE WORKS
OF
SHAKESPEARE

THE TWO GENTLEMEN OF VERONA

EDITED BY

R. WARWICK BOND

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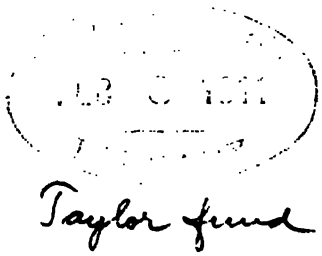

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INTRODUCTION

The Text.

The Two Gentlemen of Verona was first printed, so far as is known, in the Folio of 1623, where it stands second among the Comedies, being immediately preceded by *The Tempest* and followed by *The Merry Wives*. It is there divided into Acts and Scenes, and is one of the few plays to which a list of the *dramatis personæ* is appended. It marks no locality, general or particular. The text is unusually free from corruption; a circumstance from which Johnson argued that it was seldom played, but which Malone attributed, I think with more reason, to the simplicity of the style, the play being written so clearly as to escape emendation.

Following the First Folio wherever possible, I have accepted sixteen small corrections from the Second (of which all but III. i. 149, IV. iv. 79, V. iv. 67 are of easily corrigible misprints), besides seven inserted stage-directions for exit and many for entry, the First Folio contenting itself with the customary enumeration at the head of each scene of all the characters which are to appear in it. I have taken no corrections from the Third Folio (save comma, IV. i. 49), and but one from the Fourth (V. ii. 32). In the Second Folio I count sixty other changes from the First, most of them careless errors, though one or two are attempts at emendation. The Third reproduces all of these save three or four, and adds thirty-five more; while the Fourth further swells the number by about a dozen. I have chosen for record only a small proportion of these changes or corruptions, usually such as might have something to recommend them or may have led to more successful emendation by the editors. From the editors I have, of course, accepted many corrections. Rowe supplied the most necessary stage-directions;

Pope first marked localities; and Theobald and Capell ably revised and supplemented their work in these respects. Important emendations in text are those at I. i. 65; II. iii. 30, 56, iv. 116, 195; III. i. 283, 320, 357; IV. iii. 17, iv. 60; V. ii. 7, 13; of which four are from Theobald, two from Rowe, and one each from Pope, Hanmer, Singer, Collier, and the Cambridge editors. The importance of Grant White's correction of the locality of IV. i., and consequently of the other forest-scenes, though it was adopted by Dyce, has been overlooked by some more recent editors. Mantua and its neighbourhood have no business in our scenario. Its mention in the text, IV. iii. 23, V. ii. 46, though there is no sufficient reason why it should there be altered, is probably just as much an oversight as the retention by Shakespeare of "Verona" in III. i. 81 and V. iv. 126—is, in fact, a corollary of that, Mantua being the natural resort of an exile from Verona, as in Brooke's *Romeus and Juliet.*

The only change for which I am responsible is the shifting of a comma in IV. iv. 6, "say, 'precisely thus'" etc. In three other places I restore the Folio reading, altered by Theobald or the Cambridge editors, I. ii. 92, IV. i. 49, V. iv. 26; I have once or twice slightly altered the received metrical arrangement; I favour an anonymous proposal to insert "writ" in II. i. 121; and I propose in I. iii. 36 "make it known" for "make known," V. iv. 49 "Rerented" for "Descended," V. iv. 141 "Plant" for "Plead."

I hope the Introduction and Notes, wherein each fresh editor must be infinitely indebted to innumerable predecessors, may yet contain something of novelty. I am pleased to be able to introduce to readers Dr. Batteson's ingenious argument in regard to the famous difficulty of Valentine's resignation of Silvia—see below, pp. xxxvi, xxxvii. To Mr. W. J. Craig, the general editor of this series, I am under special obligation for many suggestions, the fruit of a study longer, wider, and far more minute than my own.

Date. There is no evidence sufficient to enable us to date the play precisely. It is mentioned in Meres' list of Shake-

speare's plays already known in 1598, and that is the earliest mention we have. Malone detected in the lines, "Some to the wars . . . discover islands far away" (I. iii. 8, 9), an allusion to the levying of soldiers and equipping of fleets to meet a projected Spanish invasion of 1595, and another allusion to Raleigh's expedition to discover Guiana in the same year, or to Sir Humphrey Gilbert's similar expedition in 1594; while he referred Speed's "walk alone, like one that had the pestilence" (II. i. 20), to the plague which carried off nearly 11,000 Londoners in 1593. Later he changed his date for the play to 1591; referring the allusions rather to Essex' expedition in aid of Henri IV. in that year, to voyages of discovery by Raleigh and others about the same time, and to the epidemic of 1583. Clearly in a time of frequent hostilities, much exploration, and not infrequent plague, these allusions can hardly be held to give us a definite year at all. Mr. Fleay, having in his *Manual*, p. 28, assigned the first two Acts to 1593 and the rest to 1595, considered in 1886 (*Chronicle Hist. of the Life of Shakespeare*, p. 188) that "the play was produced in 1591 with work by a second hand in it, which was cut out and replaced by Shakespeare's own in 1595," a conclusion repeated in his *Biog. Chronicle of the English Stage* (1891), ii. 176, 179, where he dates the Folio form of the play "c. 1595, altered from an earlier version," such earlier version, "in which Shakespeare was most likely a coadjutor," being probably acted by Lord Strange's men, c. 1591. To my mind, while I see no reason to raise the question of collaboration, there is much in this idea of the present as a revised form of the play;[1] and much, too, in Knight's argument that if Shakespeare had produced seventeen plays by 1598, many of these must have existed in some form

[1] Herr Sarrazin (*Shakespeare Jahrbuch*, 1896, xxxii. 163) sees in the vocabulary of the play ground for supposing that "this comedy, begun in the earliest period, had been continued or worked over later." On grounds of style, the use of euphuistic antithesis, the playing on words (II. iv. 154–157, vi. 17–22; III. i. 146, 171–174), and the repetition of words in inverted order (I. i. 34, "a folly bought with wit . . . a wit by folly vanquished"), he classes it with *Venus and Adonis*, *Lucrece*, the love- and friendship-*Sonnets*, *Love's Labour's Lost*, *Richard III.*, and *Romeo and Juliet*, as all composed 1592–1594, a fertility to be explained by the closing of the theatres in 1592 and 1593 (*Ib.* pp. 149–154).

(however sketchy, faulty, incomplete) before 1591, the date at which his dramatic labours have been generally held to commence. Seventeen plays in seven years, in addition to the *Venus and Adonis*, *Lucrece*, and the great majority of the *Sonnets*, seems altogether too much, even for Shakespeare,[1] especially for the young less-practised Shakespeare, still subject to the delays and constraints of a more formal and often rhymed versification. If Jonson began to write at nineteen, why not our poet?

Metrical Evidence.

The idea of a revised form is confirmed by the conflicting metrical evidence. The *rhyme* test (1 in 17) seems to place it late, while, on the other hand, we have 16 lines of the irregular dancing doggerel only found in *Love's Labour's Lost*, *Comedy of Errors*, and *Taming*, though in the two latter it may possibly be a relic of another's work rather than early Shakespeare. The *double-ending* test gives us 273 in the play, *i.e.* 1 in 7.54 or 13.25 per cent. (Hertzberg makes it 15 per cent.), as against 4 per cent. in *Love's Labour's Lost*: but since *Richard III.* has 18 per cent., *Richard II.* 11.39, and *Comedy of Errors* 12, we ought rather to conclude to an earlier change from the masculine-ending habit of *Love's Labour's Lost* and *Titus Andronicus* than to a late date for *The Two Gentlemen*. The *run-on* test is apt to be vitiated by the uncertainty of the standard to be adopted in counting. One cannot regard as run-on such lines as, though grammatically incomplete, the ear easily separates from what follows, such, for instance, as consist of or end with a prepositional phrase or relative clause, nor yet lines in which the ear's demand for onward progress is modified, as so often here, by a strongly accented verb or substantive at the close. At any rate there is scarce an instance of weak or even light ending in the play. I count only 123 run-on lines, or 1 in 16.67. Dr. Furnivall, however, gave the following table:—

Love's Labour's Lost .	1 in 18.14	*Tempest*	1 in 3.02
Comedy of Errors . .	1 „ 10.7	*Cymbeline*	1 „ 2.52
The Two Gentlemen .	1 „ 10.0	*Winter's Tale*	1 „ 2.12

[1] For "the Stratford man," that is. Doubtless Bacon, born some three years earlier, would quite easily add this enormous literary output to his school and university training, his study for and practice at the Bar, his foreign travel, his service in Parliament, his *Essays*, etc., of 1597, and such studies and collections for his great scheme as he had made before 1598!

But, whatever the counting, everybody is conscious of the end-stopped nature of the verse in *The Two Gentlemen*, and accepts it as evidence of early date. In the same direction is its markedly dissolute character, *i.e.* its tendency to split diphthongs, to make a dissyllable of final *-ion* and the like, also of "fire" and "hour," to introduce an *e* between a mute and a liquid, as in "resembleth" (I. iii. 84), "dazzled" (II. iv. 209), and to pronounce as separate the *-ed* of past tense or participle; and to do all this simply *metri gratia*, with instances of the precisely opposite practice in every case.[1] Undoubtedly the versification owes as much impression of weakness to this habit as it does of monotony to the end-stopped habit; and it marks, I think, one who, making the transition from rhymed to blank verse, realises the danger from relaxed restraint, is anxious to write the new line correctly, and trusts at first too little to his ear. It is still more a mark, like the end-stopped habit, of a mind not yet so prolific in suggestion that the verse is overcrowded. There can be no doubt that the progress from thinness to compression and pregnancy, from exactitude and rigidity to irregularity and fluidity, corresponds to a growth in readiness and fecundity of suggestion that overpowers attention to metre. But we have here at the same time much of the precisely opposite tendency to slurring and elision (fifty or more instances), *i.e.* to write by ear instead of by rule; an unusual number, for this date, of lines with extra-metrical syllables; and some few which we are obliged to take as Alexandrines.[2] The frequency of

[1] I count fourteen instances of "Proteus" as trisyllable, twelve of *-ion* as dissyllable at the end of a line (cf. "ocean," II. vii. 32; "influence," III. i. 183; "suppliant," III. i. 234; "emperor," I. iii. 41, as contrasted with dissyllable at line 38, "fire" (dissyllable), I. ii. 30; "fire's," II. vii. 22 (as monosyllable, lines 19, 20); "hour's," III. ii. 7 (monosyllable, II. ii. 9)); and nineteen of final *-ed* as a separate syllable.

[2] I recognise as Alexandrines—

I. i. 30. Coy looks with heart-sore sighs; one fading moment's mirth
II. i. 105. I thank you, gentle servant: 'tis very clerkly done.
II. iv. 62. I know him as myself; for from our infancy: (but see below (1)).

and possibly, though they might be taken as prose,

III. i. 204. Sirrah, I say, forbear. Friend Valentine, a word.
IV. i. 10. Ay, by my beard, will we, for he's a proper man.
IV. iii. 45. I will not fail your ladyship. Good morrow, gentle lady.

All these have a well-marked pause at the middle ("servant" and "ladyship" have an extra-metrical syllable, as below (4)); and the reader may be inclined to

cases like these, and the large number of unfinished lines in the play—I count 65—support the idea of a later working-over of the piece; just as the doggerel, the end-

class them with those short lines of three accents found in this play (I. ii. 33–37, 92–94; V. ii. 4, 5, 8, 9, 15, 16, 19, 22, 23, 25, 26, 28, 29); and in *Richard III.* I. ii. 192–202. The three-accent lines may possibly be regarded as six-accent lines halved to give briskness to the dialogue (stichomythia), and six-accent lines would be natural to an ear accustomed, like our poet's, to the Alexandrines of Brooke; but whereas the three-accent lines are certainly intentional, these occasional six-accent lines may be written unconsciously for decasyllabics.

I should explain all the other cases in this play under—

(1) Final contraction, two superfluous syllables passed as one—

I. ii. 3. Ay, madam, so you stumble not unheedfully.
II. iv. 87. This is the gentleman I told your ladyship } as above, IV. iii. 45.
II. iv. 105. To be my fellow-servant to your ladyship }
II. iv. 62. (above—should perhaps be ranged here).
III. i. 64. Were rich and honourable; besides the gentleman (second syllable elided in "honourable").
IV. iv. 45. And will employ thee in some service presently.

(2) Contraction of proper names, generally final as (1)—

I. ii. 110. Look, here is writ "kind Julia." Unkind Julia!
II. iv. 84. Silvia, I speak to you, and you, Sir Thurio, ("Thurio" again, line 117, and III. ii. 30, 50; IV. ii. 2; and internal in
IV. ii. 16. But here comes Thurio: now must we to her window,
V. ii. 34. Why then, she's fled unto that peasant Valentine.
V. ii. 50. I'll after, more to be revenged on Eglamour.

(3) Internal slurring, or trisyllabic feet—

II. iv. 179. Ay, and *we are* betroth'd: nay, more, our marriage-hour.
IV. iv. 185. A virtuous gentle*woman*, mild and beautiful!

and, without Alexandrine effect,

I. ii. 131. Mad*am*, din*ner* is ready, and your father stays
IV. iii. 4. Mad*am*, mad*am*!—Who calls?—Your servant and your friend;
IV. iv. 113. Gentle*woman*, good day! I pray you, be my mean
V. iv. 118. *And* I mine.—A prize, a prize, a prize!—Forbear.

(4) Extra-metrical syllables, before pause—

II. ii. 19. Sir Proteus, you are stay'd *for*.—Gò; I come, I come.
V. iv. 71. The private wound is deep*est*: O time most accurst,

and, without Alexandrine effect,

I. ii. 66. What, ho! Lucet*ta*!—What would your ladyship?
II. i. 114. And yet I will not name *it*;—and yet I care not—
V. iii. 10. There is our cap*tain*: we'll follow him that's fled;
V. iv. 65. Could have persuaded *me*: now I dare not say
V. iv. 94. But how cam'st thou by this *ring*? At my depart

But though many of these cases are thus explicable by recognised habits of elision in the blank decasyllabic verse of Shakespeare and others, I feel sufficient peculiarity in the verse of the play to suggest that *Felix and Philismena* of the Revels Account, or some other piece on which he possibly worked, was written in lines of six accents (or even in couplets, like Brooke's of twelve and fourteen syllables alternately), some of which may survive entire in *The Two Gentlemen*. Similar six-accent lines may be found in the unsuspected portions of *The Taming of the Shrew*, *e.g.*—

For such an injury would vex a very saint (III. ii. 28).
Here, take away this dish.—I pray you let it stand (IV. iii. 44).
She says your worship means to make a puppet of her.
O monstrous arrogance! Thou liest, thou thread, thou thimble
(IV. iii. 105, 106).
That seeming to be most which we indeed least are (V. ii. 173).

stopped lines and markedly dissolute character of the generality of the verse indicate an original composition during the poet's earliest period.

The Lylian influence, discussed later, has also been urged in favour of an early date. It is seen, I think, more in the symmetrical structure, and in the general manner of Launce and Speed, than in actual euphuism of the diction, though I have noted below a few instances of the latter. The play is connected by a great number of links both with *Romeo and Juliet* and *A Midsummer-Night's Dream*; and some critics, *e.g.* Dr. Furnivall, have supposed it to follow the latter.[1] But if our play exhibits, as I agree that it does, a high degree of dramatic skill, there can be no question that the *Dream* stands much above it in imaginative beauty and original power; and some of the marks that connect ours with the latter may have been inserted at the time of revision.[2] Against the *Dream's* precedence, too, is its undoubtedly simpler and more natural style, as Sarrazin remarks. In regard to *Romeo and Juliet*, connected with our play by so many links,[3] I merely note that Valentine's banishment speech (III. i. 170–187) is certainly earlier than

[1] "The play is strongly linkt with the *Dream*. Its subject is the same, fickleness of love. Two men seek one girl; one of the men (Proteus, Demetrius) is loved by another girl (Julia, Helena), to whom he was betrothed, but whom he deserts for a time, who follows him, and whom he at last turns to again. Both couples are to be married on the same day, both girls run after their lovers, both fathers want to marry their daughters to men whom they dislike, but consent to their girls' choice at last. Hermia trusts Helena with her secret, and she betrays it; Valentine trusts Proteus with his secret, and Proteus betrays it. We have a Duke and a wood in both plays" (*Leopold Shakespeare*, p. xxvii). Dr. Furnivall considers our play the later as being "a great advance on the *Dream* in dramatic construction."

[2] *E.g.* Julia's reference to "Ariadne passioning For Theseus' perjury," IV. iv. 173 (*Midsummer-Night's Dream*, II. ii. 20, 21), and compare the surrender, "All that is mine in Silvia I give thee," v. iv. 83, with Lysander to Demetrius (*Midsummer-Night's Dream*, III. ii. 164, 165)—

> And here with all good will, with all my heart
> In Hermia's love I yield you up my part

—both noted by Mr. Fleay (*Life of Shakespeare*, pp. 188–191), who also compares with less point Valentine's "How like a dream is this I see and hear," v. iv. 26, with *Midsummer-Night's Dream*, III. i. 190, "It seems to me | That yet we sleep, we dream."

[3] Sarrazin (*Jahrbuch*, xxxii. 170) gives several close verbal resemblances. He considers *Romeo and Juliet* the play that immediately *precedes* ours. Certainly it has the lyrical feeling and the marks of early euphuistic style in a much greater degree than ours; but these may be marks of the earliest sketch, retained, and perhaps developed as appropriate, in a later production of far greater power.

Romeo's similar speech (III. iii. 12–70), which, since that play was acted "by the L. of Hunsdon his Seruants" between July 22, 1596, and April 17, 1597, can hardly have been written later than the first half of 1596. It stands almost entire in the Quarto of 1597.

On the whole, I incline to suppose the earliest form of *The Two Gentlemen* produced about 1590, though later than *Love's Labour's Lost* and *The Comedy of Errors*, and to recognise with Fleay a probable revision not later than 1595.

Sources: Montemayor's "Diana."

That part of the play which concerns the loves of Proteus and Julia is largely borrowed from the tale of Felix and Felismena in the romance *Diana Enamorada* (Pt. I. Bk. ii.), written in Spanish by the Portuguese poet Jorge de Montemayor, and first printed at Valencia, 1542 (Ticknor, iii. 82 *sqq.*). That Shakespeare read Spanish there is no reason to suppose: but in the Preface to the earliest complete English translation, which appeared in 1598, Bartholomew Yonge, the translator, tells us that his work had been completed in MS. for upwards of sixteen years, *i.e.* it existed complete in 1582. He mentions another partial translation by Edward Paston, while we know further that Thomas Wilson translated the First Part in 1596: neither of these, however, were ever printed. The wooing of a Court-lady (Claudia) by a knight (Faustus) through the agency of a page (Valerius), with the same result of her suicide for vain love of the page and Faustus' secret retirement from Court, obviously borrowed from Montemayor, is the subject of the Fifth Eclogue in the *Eglogs, Epytaphes and Sonettes*, 1563, of Barnabe Googe, who, from other passages in his book, may have read Spanish:[1] but Googe's page is not a woman in disguise; and the close correspondence with Montemayor of the scene between Julia and Lucetta (I. ii.), of that where Julia and the Host overhear Proteus' music (IV. ii.), and of that between Julia and Silvia (IV. iv.), compels us to regard the

[1] He was sent to Spain by Cecil in 1561.

Diana as Shakespeare's real source. It has, however, been overlooked that there existed a French translation of the First Part of Montemayor's work by Nicolas Collin (Rheims, 1578, 8°), reprinted with a further translation of the additions of Perez and Polo by Gabriel Chappuis at Paris, 1587, 12° (see Brunet). Shakespeare, who some half-dozen years later wrote a whole scene in French (*Henry V.* III. iv.), may very well have read Collin's version, which was also perhaps used by Sidney in composing the *Arcadia* and in translating certain songs from Montemayor which appear among his miscellaneous poems.[1] Yet it is possible that neither Collin's printed French, nor Yonge's MS. English, version was Shakespeare's immediate source; for the Revels Accounts for the period November 1584 to February 1584–85 record, "The history of Felix et Philiomena [? Felismena] shewed and enacted before her highness by her Ma^tes servauntes on the sondaie next after neweyeares daie at night at Grenewiche, wherein way [were] ymploied one battlement et a house of canvas," a near enough approximation to Silvia's window in the palace. Until a copy of this lost play is found, it must remain uncertain whether Shakespeare used or adapted it, and whether or no it contained anything more than the tale of Julia and Proteus.

For illustrative purposes Yonge's translation will serve us best. The passages of Montemayor's tale laid under contribution are quoted at length in the Notes, from the *Shakespeare Library*, Pt. I. vol. i., with reference to the pages of that collection. The chief *points of resemblance* are the use by Don Felix of Felismena's maid as intermediary, and the coyness exhibited by the heroine in receiving his letter; the breach of their intimacy by his despatch to Court; the pursuit of him thither by Felismena in male dress at some risk to her reputation; her lodging on arrival at an inn and hearing by the host's means the serenading of Celia (Silvia) by Don Felix; her taking service as a page (Valerius) with the latter, and being sent

[1] Sidney's knowledge of Spanish, however, seems evident from some remarks near the end of his *Apologie for Poetrie*, p. 71, ed. Arber.

by him to forward his new suit; the conversation between her and Celia about Don Felix' former love, and Celia's unfavourable reception of his addresses; and the heroine's final recognition by, reproach of, and reunion with Felix effected later in a forest after a scene of combat. Also Launce is in some sort represented by Felix' page Fabius, however conventional the latter.

Shakespeare's chief *points of difference* are—the changed names; the dramatic compression of Felix' first courtship of "almost a whole yeere"; the tearing of the letter by Julia, and her pretty soliloquy occasioned thereby; the fact that, while Felismena's father has died before her passion begins, Julia resides with hers (I. ii. 131, iii. 48), though from II. vii. 86 we should infer her independence; the ignorance of the attachment on the part of Proteus' father, who sends him to Court merely to complete his education;[1] the translation of Felix' grief-stricken inability to take his leave into Julia's silent tearful parting from her lover; the insertion of the Duke and the interest derived from making him the father of Proteus' new love, while in Montemayor Celia is clearly disinguished from "the great Princesse Augusta Cæsarina" to whose Court she is presumably attached; the substitution of Lucetta for one of Felismena's "approoued friends and treasouresse of my secrets" who assists her departure; the deletion of the motive of jealousy for the journey, though the weakening of Julia's first confidence of her welcome is pathetically evident in the course she takes on her arrival and in the melancholy noticed by the Host[2]—unlike Felismena, however, she ventures on direct inquiry about Proteus (IV. ii. 31); the deletion of Celia's passion for the supposed page; the corresponding deletion of her chagrin and death, and the bringing of Silvia to the forest to share in the *dénouement*; the retention of Julia in the company of Proteus, and the

[1] "Perhaps Shakespeare would not allow Proteus the pretext that in his untruth to Julia he was shewing himself a good son."—Zupitza in *Shakespeare Jahrbuch*, xxiii. 1–17.

[2] So Lear's certainty of Regan's kindness, I. iv. 327, 328, seems to suffer the inroad of doubt before he quits Goneril's roof—"Acquaint my daughter no further with anything you know than comes from her demand out of the letter," I. v. 2–4.

anagnorisis occasioned by her swoon and subsequent reproduction of the ring, while in Montemayor after a separation of two years occurs Felismena's chance meeting with and rescue of her lover, Felix faints beneath her reproaches and is recovered both of his wounds and his erring love by a potion. Shakespeare further adds Thurio and Eglamour.

"*Gismond of Salern.*"

The Duke's resentment of his daughter's secret love for a courtier far below her rank, and especially the lines III. i. 24, 25,

> This love of theirs myself have often seen
> Haply when they have judged me fast asleep,

remind Mr. Craig of Boccaccio's novel (*Decamerone*, Giorn. iv. Nov. 1) of Tancred and his daughter Ghismonda and her love for Guiscardo; wherein Tancred, who has been accidental witness of their embraces, entraps and kills Guiscard, and sends his heart in a cup to Ghismonda, who pours poison upon it and drinks it. The tale includes the secret conveyance of a letter in a cane from the Princess to her lover. It is worth remarking that after inclusion in Painter's *Palace of Pleasure* (1566), vol. i. No. 39, it had been dramatised by five young barristers of the Inner Temple in 1567 as *Gismond of Salern*; and that, as lately as 1591, Robert Wilmot, the contributor of the original fifth Act, had issued a revised form of the play as a whole, which appears in Hazlitt's *Dodsley*, vol. vii.[1]

"*Apollonius and Silla.*"

With, I think, insufficient reason, some independent influence on the close of the piece has been traced to the tale of Apollonius and Silla, as translated in Riche's *Farewell* (1581) from Cinthio's *Hecatommithi* (pub. 1561), wherein two couples are made happy—an ending more or less imposed on Shakespeare, as Zupitza observes, by his design of writing a comedy. The earlier date of Montemayor's work (1542) disposes of Simrock's theory that the brother of Felismena, whose fortunes, linked with hers at the outset, are never followed up, was originally intended

[1] The original play was printed from the English MSS. by Dr. A. Brandl in *Quellen und Forschungen*, Heft 80 (1898). The story is included by Dryden in his *Fables* or *Tales from Chaucer and Boccaccio* under the title of "Sigismonda and Guiscardo."

to answer Celia's passion for the page, just as the brother Paolo in Bandello's "Apollonius and Silla" and Silvio in Riche's version, indemnify Catella and Julina respectively. The later dates of Bandello's *Novelle* (1554), and of Cinthio's work, show that Montemayor at least had no example for such supposed intention. Shakespeare's motive for suppressing Celia's passion for the page is obvious in the pre-engagement of Silvia's affections. Later, in *Twelfth Night*, he takes up and developes this dropped thread, evidently following, however, Riche rather than Montemayor. The single point in Riche that may be recalled in our play is, that the captain of the vessel, in which Silla, having "stole awaie from out her fathers court . . . disguising herself in verie simple attire," is sailing to Constantinople, conceives a passion for her and, entreaties failing, threatens to force her compliance; which a little reminds us of Proteus' conduct towards Silvia in the forest.[1]

The Friendship Story.

With this tale of faithful and fickle love Shakespeare has interwoven another of truth and falsehood in friendship, *i.e.* the whole relations of Valentine and Proteus, for which his dependence on any original is far less obvious. Delius has shown that the general subject of friendship occupied so prominent a place in Shakespeare's mind that it not only furnished the chief motive of his Sonnet-series[2]—a form

[1] J. L. Klein (*Geschichte des Drama's*, 1866, bd. iv. 785–791) considers that Shakespeare took the elopement and double wooing of Silvia from Parabosco's *Il Viluppo*; and that he had before him as model for Julia, not only Montemayor's Felismena, but Cornelia in that play, who takes service as a page (Brunetto) with Valerio whom she loves, and has, like Julia, to forward his suit to Sophonisba. Klein relies particularly on the resemblance between Julia's soliloquy (IV. iv. 95–112) and that of Cornelia on the like occasion, especially the words "che farò io? sarò cosi crudele contra me stessa, ch' io medesima a me usi tanto tradimento?" (cf. 109, 110, "But cannot be true servant to my master, Unless I prove false traitor to myself"): and notes further that while Julia speaks of her "blackness" since she threw her mask away, and alludes to having played a part in a pageant, Parabosco's page has stained her face artificially, and has also played a woman's part at Valerio's request. The connection seems to me rather possible than necessary: the brief verbal resemblance cited is represented in Montemayor (p. 307) by "I was a solicitor against my selfe," and is indeed almost inseparable from the dramatic position. *Il Viluppo* was first published by G. Giolito "Vinegia, 1547, 8°" (Brunet), and included in a collection of six comedies of Parabosco "Vinegia, 1560, 12°": there seems to have been no English translation.

[2] Cf. with Valentine's surrender of Silvia, Sonnet 40, "Take all my loves, my love, yea, take them all," and 42.

hitherto regarded as the proper vehicle for the love-passion only, but also received emphatic and varied treatment in many other plays, *e.g.* Antonio and Bassanio, Brutus and Cassius, Romeo and Mercutio, Hamlet and Horatio, Sebastian and Antonio (*Twelfth Night*), Achilles and Patroclus, Coriolanus and Menenius.[1] It was a subject, indeed, that formed part of general mental furniture in the time immediately preceding: it had been handled dramatically by Richard Edwardes in his *Damon and Pithias*, *c.* 1564, and in prose by Stephen Gosson in his *Ephemerides of Phialo*, 1579. The men of the Renaissance were familiar enough with the treatises of Cicero and Plutarch, but this theme was also part of their inheritance from the Middle Age. For the sacrifice of a mistress to a friend Halliwell cited the old English romance "Amis and Amiloun"; and Professor Herford recurred to Boccaccio's tale of Tito and Gisippo (*Decam.* x. 8), a tale introduced in Sir Thos. Elyot's *Governour*, 1531, and versified therefrom in a dull poem by Edward Lewicke in 1562,[2]—wherein two friends, Titus a Roman and Gisippus a Greek, study under one master at Athens; Titus falls in love with the lady whom Gisippus is about to marry, and Gisippus magnanimously resigns his claim, the main interest of the tale drifting away from this love-affair. A much fainter parallel may be found in Lyly's *Endimion* (printed 1592; acted, I believe, February 2, 1586), wherein the chivalrous Eumenides, confronted with the alternative offer of Endimion's restoration or the enjoyment of his love Semele, sacrifices the latter to the claims of friendship. The opening scene of *Endimion* exhibits the friends in just the same respective attitude towards love as in I. i. of our play.

Lyly's "Euphues."

But it is not the faithful but the faithless friend that bulks most largely in Shakespeare's work; and, if source be required for Proteus and his treachery, I find one obvious

[1] "Die Freundschaft in Shakspere's Dramen"—*Abhandlungen zu Shakspere*. Elberfeld, 1888.

[2] See Warton's *Hist. Eng. Poetry*, iii. 468 (sec. lx.), and Collier's *Poetical Decameron*, 7th Conversation, pp. 79–85. "The petifull history of ij lovyng Italyons" which Warton noted as entered on the Sta. Reg. to Hen. Binneman in 1570 (probably early in 1571; cf. *Transcript*, i. 440) sounds more like some version of the tale of Romeo and Juliet.

enough, however overlooked, in Lyly's *Euphues*, 1578. Of the poet's familiarity with that novel there is no possible doubt: he reproduces its phrases, he imitates its style. In it friendship and its conduct are as much a leading motive as are youthful folly and fickleness in love; and in recounting the relations of Euphues and Philautus, reference is made more than once to the famous friendships between Damon and Pithias, Scipio and Lælius (*De Amicitiâ*), and Titus and Gisippus, already alluded to. Philautus, living at Naples, unsuspectingly introduces his accomplished and witty friend, newly come from Athens, to his love Lucilla. Euphues falls in love at first sight, and after a long self-communing, in which he debates the claims of passion and friendship, decides boldly to gratify the former.[1] The issue and the circumstances differ from those in the play, but might nevertheless afford suggestion to Shakespeare. Euphues' passion, which is returned, has to be pursued without the approval or knowledge of the girl's father: the latter prefers the wealthy suitor, Philautus, whom Euphues contemptuously outwits. This hackneyed situation is reproduced in the relations between the Duke, Valentine, Proteus, and Thurio; while the latter's name is noticeably similar to that of the worthless Curio, the *tertium quid* in the novel, who ultimately bears off the prize. The friends are subsequently reconciled, though Philautus takes a later occasion to retort on Euphues, as Proteus on Valentine, the tirades against love he has himself endured.[2] Some parallel for Valentine's love-maxims (III. i. 89–105) might be found in *Euphues*, but they are really derived rather from Lyly's *Sapho and Phao* (1582). Finally, the debated "Emperor" of the play is probably transferred from the novel wherein he holds Court at Naples (vol. i. 314, 319, 323), reproducing anachronistically his model, Guevara's Marcus Aurelius.

"Julio und Hyppolita."

Some notice must, however, be taken of another suggestion. In 1817 Tieck pointed out[3] a resemblance to

[1] With Lyly's *Works*, vol. i. 208–211, *e.g.*, "Where loue beareth sway friendshippe can haue no shew," compare Proteus' soliloquies, and v. iv. 53, 54, "In love | Who respects friend?"

[2] Cf. *Works*, ii. 92, 93, with II. iv. 125–150 of our play.

[3] *Deutsches Theater*, Berlin, 1817, bd. i. ss. xxiii–xxvii.

our play in an old German piece called *Tragœdia von Julio und Hyppolita*, which forms No. 7 in a collection published in 1620 under the title of *Englische Comoedien und Tragoedien*, professing to be those given by English actors in Germany at various royal, electoral, and princely Courts, or in important towns. The late Mr. Albert Cohn, following up this line of investigation in his *Shakespeare in Germany*, 1864, has made the presence and influence of English actors there from 1586 onwards abundantly clear; and has given us good reason for supposing, what Tieck already suspected, that the collection of 1620 did not emanate from the English players themselves, whose market would only be spoilt by publication, but was in reality a body of pirated and mutilated work, taken down from the English uttered by the actors and then translated, with the view of appropriating their pieces for the benefit of German companies, who had already begun to compete with their more highly skilled visitors.[1] This is quite borne out by the incomplete and fragmentary nature of the printed pieces, in which speeches are often broken off with "&c."; and in reading the extremely summary, rude, and poor *Julio und Hyppolita*, in which this interruption occurs, we need not conclude to a corresponding rudeness and poverty in its English original. To my mind, the doubt of a connection between that and *The Two Gentlemen* centres rather on the question of date. Tieck, and Cohn after him, says that the piece was "played in Germany about 1600"; but neither of them offer any precise evidence for the statement, and the single suggestion which supports the notion of contemporaneousness with Shakespeare's play is the later one[2] of its possible identity with the lost *Phillipo and Hewpolyto*, often mentioned in Henslowe's Diary, and first as a piece already old under date 9th July 1594.[3] Except that *Julio und Hyppolita* as it stands is so much the ruder and less complicated piece (a circumstance partly attributable, as

[1] *Shakespeare in Germany*, pp. civ–cvi.
[2] First (?) by Zupitza in the *Jahrbuch*, xxiii. 4 (1888).
[3] Ed. Shaks. Soc. 1845, p, 37. Eleven other performances of it are recorded within the next three months, with diminishing receipts.

said, to the circumstances of its German publication), I see no particular reason why its English author may not rather have been indebted to *The Two Gentlemen.* In a brief account of it below (Appendix I.) I have been careful to indicate everything in the least suggestive.

Munday's "Two Italian Gentlemen."

Equally uncertain is Shakespeare's debt to an earlier piece, the title of which seems to promise a closer connection. "Fedele et Fortuna [Fortunio]. The deceiptes in love Discoursed in a Commedia of ij Italyan gent and translated into Englishe" is entered on the Stationers' Register to Thomas Hackett, under date 12th November 1584 (*Transcript*, ii. 437). Only two copies of this work are known; and Collier, who discusses it,[1] Hazlitt, who mentions it in his *Handbook*, p. 406, and Halliwell, who prints considerable extracts from it,[2] have religiously kept the secret of their whereabouts. One of them has a dedication signed A. M. reprinted by Collier, who supposed the initials to stand for Anthony Munday; and on the verso of that leaf is a prologue spoken before the Queen. The title-page is missing in one, or (as Hazlitt) in both copies: the running title is "The Two Italian Gentlemen." Halliwell's extracts amount to about 310 lines, apart from a few stage-directions. He supplies further directions, and intersperses brief summaries of parts he omits; but nowhere makes the least suggestion of any connection with Shakespeare's play, which is first found in Mr. Gollancz' "Temple Shakespeare" edition, 1897, and has received support in the Eversley edition of Professor Herford, and a mention in the "Little Shakespeare" of Mr. W. J. Craig. I append the following argument, so far as I can gather it from the extracts.

Fedele, forsaking his love Virginia, woos Victoria. The latter being in love with Fortunio, whose affection she hopes to secure by aid of Medusa's magic, tries to rid herself of Fedele by engaging a comic bully, Captain Crackstone, to kill him, a plan easily defeated by the cowardice of Crackstone, who is captured by the

[1] *Hist. Dram. Poetry*, ed. 1879, iii. 60–65.

[2] *The Literature of the Sixteenth and Seventeenth Centuries illustrated by Reprints of very rare Tracts*, 1851.

Watch. Fortunio for his part loves Virginia; and though she has hitherto remained true to Fedele, yet when Medusa compromises her by placing Fortunio in her chamber and then raising an alarm, she marries the new lover, and thus appeases her angry father Ottaviano. Fedele, as it seems, returns to her only to find that "his cake is dough." Of the unscrupulous Victoria the extracts tell us nothing further; but Crackstone is paired with her confidential maid Attilia.

In the course of the piece Fedele sings the pretty stanzas, well known to students of the Elizabethan lyric, "I serve a mistress whiter than the snow," under Victoria's window, at which she appears; and on another occasion appropriates a letter thrown out by her, apparently, for some one else. Of verbal resemblances I note the following:—

Act I. sc. i. (cf. Launce, III. i. 265)—

Fort. He that discloseth to a friend the secrets of his mind
Doth rob himself of liberty; besides, we daily find
That others' councels will by such in every ear be blown,
As have no power, when time requires, to smother all their own.

Act I. sc. ii. (cf. Proteus' simile, II. iv. 200, 201)—

Med. Here is the image of a man, made out in virgin wax,
Which being prickt, or toasted in the flame of burning flax,
He that you love shall come and throw himself before your feet,
More humble than a lamb to do what [e'er] you shall think meet.

Act IV. sc. vi.—Crackstone, caught in a net, misquotes "the parverbe 'nobody tarries for the tide'" (cf. Launce, II. iii. 41): and there are lines by Victoria in I. ii. on the pains men endure in the pursuit of woman (cf. Valentine in I. i. 29–35), and others by Attilia on the contrariety of love.

The above are adequate examples of the regular fourteener always used for the speeches of the serious characters (cf. the lines which Speed says he "found in print," II. i. 165, but which do not occur in these extracts): the comic characters, Crackstone, a Pedant, and sometimes Attilia, employ the irregular dancing doggerel of which our play also affords some instances: and there are, besides,

decasyllabic stanzas by Victoria, others by Fedele on woman's fickleness, and ten decasyllable rhymes for Medusa's love-charm. On the whole, the piece can hardly be held contributory to Shakespeare's plot, though he may well have read and remembered it.

Munday's "Downfall," etc. (?)

For Shakespeare's rather crudely conceived outlaws—men who, while regarding rape and murder as petty crimes, set a high value on culture, as on presence, profess to dislike wanton outrages, and obtain Valentine's ready recommendation for the highest employments—example might be found in romance; and it has been customary to cite the election of Pyrocles to be captain of the Helots in *Arcadia*, I. 6, as suggesting their choice of Valentine, and Pyrocles' soliloquy on his growing affection for country solitude in I. 9 (*not* I. 6) as the original of Valentine's opening lines in V. iv. of our play. The similarity, however, is not close enough to warrant the citation; and as good, or as faint, a likeness to Valentine in this scene might be traced in Felismena's archer-life in the woods, and the attack by stranger knights from which she rescues Don Felix. The chivalrous rule Valentine seeks to impose, and the allusion to Robin Hood's fat friar, remind me rather of other plays of Munday—*The Downfall* and *The Death of Robert, Earl of Huntington, Otherwise called Robin Hood of merrie Sherwodde*, in which Friar Tuck plays a prominent part. Both parts were published for Wm. Leake in 1601, but are mentioned together by Henslowe under date February 1597–98. The earliest performance of the First Part may, as Collier thinks, be considerably earlier. Here at least we have high-minded outlaws, the arrest of wicked schemers, and the restoration of the foresters to favour and civilisation on the arrival in the forest of King Richard I.; while in Robin Hood's speech to Marian on the charm of woodland life we have at least as good an original for Valentine's sentiment, which Shakespeare afterwards developed in the banished Duke of *As You Like It*. The simple blank verse, interspersed with rhymed decasyllabics, but lacking instance both of the dancing doggerel and the fourteener,

need not signify a date too late to admit of influence on a play of so uncertain a date as ours. It is perhaps just worth while to print in an Appendix (II.) a portion of the most suggestive scene; though I feel it is more probable that Shakespeare and Munday alike founded on the Robin Hood ballads.

Brooke's Poem.

The last source to which I need advert is Arthur Brooke's poem, *Romeus and Juliet*, 1562, to Shakespeare's knowledge of which should be attributed the numerous resemblances between our play and *Romeo and Juliet*. In spite of its similarities of style and temper, and its possibly in part simultaneous composition, that play as seen in its earliest printed form, the 1597 Quarto, certainly deserves to be classed as a later production. To the influence of Brooke's poem we must in any case assign the choice in our play of Verona as scene, the mention of Mantua as the place of exile, the names of Julia and Mercatio, the wealthy suitor favoured (like Paris) by the Duke, who confines Silvia as Capilet threatens to confine Juliet, the rope-ladder, the transfer of Proteus' love (like Romeus') at first sight, Valentine's lament over his banishment, the name Friar Lawrence, and the rendezvous at Friar Patrick's cell under pretence of confession.[1]

Lyly's Influence: balance of the Characters.

Turning from the sources to some features of treatment, the influence of Lyly claims some further words. It is seen most, perhaps, in the symmetrical balance of structure, a point noticed by many critics.[2] Lyly was fond of introducing characters in pairs or triplets: here we have two lovers; their two mistresses, each of whom forsakes home in pursuit of the man she loves; their two servants, each of whom, like Lucetta, sees as much or more than his master,

[1] All these, as well as the resemblances to and departures from Montemayor's tale and the suggestions from *Julio und Hyppolita*, were noted in Herr Zupitza's essay, "Ueber die Fabel in Shakespeare's Beider Veronesern" (*Jahrbuch*, 1888, xxiii. 1–17), from which I have derived some points.

[2] Mr. W. J. Courthope in the fourth volume of his *History of English Poetry*, ch. iv., does fuller justice than, I think, is usually done to Lyly's influence on Shakespeare's early comedies.

Speed translating Silvia's overture to Valentine, Launce fathoming the knavery of Proteus; also two opposing fathers, and two secondary figures at Court, Thurio and Eglamour. But Shakespeare pays far more attention than Lyly to contrast of character and variety of circumstance. The frank and forthright Valentine, a faithful friend and lover, is opposed to the subtle and tortuous Proteus, false in both relations; and in accord with this, Silvia, though a noble honest-hearted girl, is hardly so deep or strong a character as Julia; in her higher position she has both less of maiden scruple, and less power in the face of material dangers—we are not to accept Thurio's epithet of "reckless," nor yet to accuse her of coquetry because, with her flight already planned, she sends Proteus her portrait,—her task is to baffle the importunities of undesirable suitors, Julia's harder one to recover a lost affection: the opposition of Silvia's father is based on Valentine's inferiority of rank; that which Proteus dreads from his may be one of prejudice merely, for if Proteus can secure the best recommendations at Court, yet Julia has goods, lands, and accomplishments:

Launce and Speed.

and the servants, while characteristically opposed to their masters, and so to each other, the wit-hunting observant Speed to the somewhat simple Valentine, the honest unconventional Launce to the adroit worldling Proteus, yet reflect something of their masters' relations, for Launce, as the elder, has the better headpiece though he be the less practically efficient. But, to come back to Lyly, we have in these servants, not indeed an underplot, a title to which they have too little independent interest to pretend, yet a kind of comic parallelism or parody of the serious action, first found, I believe, in the play of *Endimion* to which I have already referred.[1] It was well indicated by Gervinus and Watkiss Lloyd. Julia's silent tearful farewell to her lover is comically echoed in Crab's stolidity during Launce's lachrymose parting from home: Speed's thrusting himself into Launce's love-affairs parodies Proteus' intrusion into Valentine's, and Valentine's voluntary admission of Proteus to his confidence contrasts with Launce's professed reserve

[1] P. xxi. For the comic parody in that play, see Lyly's *Works*, ii. 276.

on the point of love: Launce's self-sacrifice for his dog-friend contrasts with Proteus' selfish betrayal of his man-friend, and his willingness to surrender Crab to serve his master has even been thought a reflection of Valentine's (supposed) surrender of Silvia to his friend.[1] Such comic parody in a measure compensates us for the want of essential share by these comic servants in the plot, and for the want of a progressive action of their own, such as is found at least in Lyly's *Midas*. In the kind and tone of the comic relief they afford, in their friendliness tempered by a readiness to take the points off each other on occasion, they present a close general likeness to Lyly's pages; with a specific imitation, in the scene where Launce catalogues his young woman's qualities, of that in *Midas* where Licio recites to Petulus the personal marks of Celia, whose page he is. Lylian, too, as Mr. Courthope points out, are Launce's "old vice" of "mistaking the word" and Speed's trick of comic logic, of which instances are found in *Sapho and Phao* (1582). Both have the inveterate punning habit, and Launce also a touch of malapropism.[2]

But Launce jets, straight as an American oil-fount, into a heaven of unforced, unageing humour where Lyly could never come;[3] and with him, admitted to that equal sky, the stubborn brute he adores. "When didst thou see *me* heave up my leg—!" Somewhat coarse it may be: Shakespeare had to please a taste which still recalled the grossness of *Gammer Gurton* or the long-past interludes of Heywood, and against which Lyly had struggled gallantly. But Launce—this feckless lout with a vein of ideality, whose shrewdness, sententiousness, and power of description are merely the rueful protest of brain and tongue against a practical inefficiency imposed by temperament—Launce with his kindliness and his cur, and that indefinable lack of the smart touch that so distastes the clever Proteus, is not merely almost the first[4] of the Shakespearean clowns; he

[1] On which see below, pp. xxxvi, xxxvii.
[2] See note on III. i. 282.
[3] He catches, perhaps, some echoes from Shakespeare in Gunophilus of *The Woman in the Moone*, 1593? end.
[4] Costard and the Dromios, though of the breed, are far inferior.

is one of the very best — worth ten of Trinculo, more humorous than Lear's Fool, much better than the Clowns of *Twelfth Night* or *All's Well*, and for original power fit to class with Touchstone, Dogberry, and Autolycus. Launcelot Gobbo has the same spirit, and is the likest Launce, but well behind. I need waste no more words on a merit so obvious. Speed, clearly the younger of the pair, is much nearer the Lylian convention, a compound of 'cuteness, effrontery, and conviviality.

The six (or seven) letters that figure in the play remind us of Lyly's novel; and a Lylian touch may be seen in the successive exits of V. ii. end, each character giving a reason for his going as in *Mother Bombie*, II. v.; and compare *ib.* II. ii.; *Gallathea*, II. iii.; and the doubtful *Maydes Metamorphosis*, III. ii., IV. i.

Lastly there are, besides reminiscences of Lylian phrase or idea,[1] some traces of Lyly's mechanical tricks of style, though I think this less a feature of Shakespeare's early work than of the comedies of his middle period, 1596–1600. I have noted instances at I. i. 27–35, 139, 140 "mind" (repetition), II. i. 76 "hose" (repetition), III. i. 240–242 (antithesis, to the neglect of sense), 356 "more hair than wit," etc., ii. 20, 21 "your grace" (repetition), 33, 34 "in hate" (repetition), V. iv. 30, 31 "made you happy . . . makest me most unhappy": and we may class with these the following more distinct instances:—

I. i. 36, 37—

> So by your circumstance { you call me fool. / I fear you'll prove.

II. vi. 1–3—

> To leave my Julia shall I be forsworn;
> To love fair Silvia, shall I be forsworn;
> To wrong my friend I shall be much forsworn;

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[1] Such as "canker . . . bud," I. i. 45–48; "mean" (musical pun), ii. 96, 97; "the chameleon Love, II. i. 168; the pun "tide . . . tied," iii. 38–41; the changing fashion of courtship, III. i. 86; "reach stars" of a love placed too high, *ib.* 156; the lover "spaniel-like," IV. ii. 14, 15; and the play on "shadow" and substance, *ib.* 122–125, iv. 202.

IV. iv. 98–101—

> Why do I pity him
> That with his very heart despiseth me?
> Because he loves her he despiseth me;
> Because I love him I must pity him.

V. iv. 44, 45—

> When women cannot love where they're beloved.
> When Proteus cannot love where he's beloved.

Lyrical Character.

A word must be devoted to that lyrical character which the piece shares with *Love's Labour's Lost*, and, especially, *Romeo and Juliet*. Lyrical feeling is unusually present in the diction and sentiment, and often reflected in the form of the verse. Throughout occur passages reflecting on the nature of love, or the conflict between love and friendship. Julia, Valentine, and Proteus are never tired of uttering axioms on the subject—it is enough to instance I. i. 29–35, ii. 57–59; II. ii. 16–18, iv. 136–139; III. i. 89–105 (Valentine's maxims of courtship), ii. 67–87 (Proteus' ditto); IV. iv. 88—and even Speed must reel off the marks of the passion, and Launce discuss the qualities of a wife. Often these utterances take a form of metaphor or elaborate simile, giving us the best poetry of the play, *e.g.* I. i. 42–50 (canker), ii. 105–130 (the torn letter); II. iv. 129–139, etc. (Valentine's rhetoric about Silvia), 199–201 (the image of wax), vii. 21–38 (love as a river); III. i. 222–231 (Silvia's grief), ii. 6–10 (the figure in ice); IV. iv. 202–206; V. iv. 7–11 (the empty house), 46–49, 99–101 (the target). This is accompanied by Petrarcan conceits, as in II. vi., IV. ii. 124–128, iv. 202; by the occasional use of set rhymes, *e.g.* III. i. 90–105; by a tendency even in unrhymed passages to divide the sense into couplets (I. ii. 51–65, II. iv. 191–213 (Proteus' soliloquy), III. i. 170–187 (the banishment speech)); by the occasional intrusion of short lines of three accents, as I. ii. 33–37, 92–94, V. ii. 1–30; and by two instances of set lyrical forms, the song to Silvia, and Valentine's discovered letter which consists of the last two quatrains and closing couplet of a Shakespearean sonnet. Scattered through the notes will be found parallels

of expression in *Venus and Adonis*, *Lucrece*, and the *Sonnets*: but the general parallel between the *Sonnets* and the play claims a further notice. It has been traced by Delius in his essay "Die Freundschaft,"[1] etc., cited above. Even if we do not admit the very disputable theory of the *Sonnets* as a continuous and connected whole, yet we shall be safe in stating that a large number of them have for subject "the conflict arising from the blind, almost fanatical, subordination of a worthy friend to an unworthy in the rivalry for one mistress." In the *Sonnets* of course the mental aspects of this conflict are more elaborately handled, the external circumstances less precisely marked and indeed somewhat different: but we may follow Delius in comparing with Proteus' lines on the demoralising effects of love (I. i. 63–69, II. vi.) the many sonnets which show the same effect on Shakespeare's friend, with Valentine's whole-hearted encomium on Proteus (II. iv. 62–74), the similar attribution of all possible excellence to the friend of the *Sonnets* (37, 52), the incautious introduction of the friend to the mistress as in the play (Sonnet 134), the friend's treachery, the reproach of him more in sorrow than in anger, the ready acceptance of his repentance (Sonnets 34, 35), and the heroic renunciation (in Sonnets 40, 42, as in the play) of the mistress to the unfaithful friend.[2]

Relation to the Sonnets.

This lyric character of *The Two Gentlemen* is appropriate to it as the first of the romantic comedies, Shakespeare's earliest attempt to transfer romantic temper and subject to the stage: the first—for *Love's Labour's Lost* is too purely a play of wit and polite forms to deserve that title, it has no pretensions to plot and no connection with romance; while the *Errors*, though not without romantic elements, is nearer farce. Should we not say, indeed, that it is the earliest surviving romantic comedy of England, and almost of Europe? Spanish drama was yet a fledgling. It had its Bermudez, its Argensola, hovering between the tragedy of horrors and imitation of the classics; it had even the histor-

Its position as Earliest Romantic Comedy.

[1] *Abhandlungen zu Shakspere.* Elberfeld, 1888.
[2] But see pp. xxxvi, xxxvii.

ical *Numancia* of Cervantes (before 1588);[1] but the great development with Lope de Vega came after 1590. French drama, save perhaps the *Bradamante* of Garnier (1580), was not romantic.[2] Germany, as we have seen, was only beginning to follow in the wake of her visitors, the English actors: her own drama was still religious, or at best didactic, the "Christian Terence." Italian drama, model as it was in some degree to that of England, cannot, save in pastoral, be said to exhibit the romantic temper. Ariosto, its chief early exemplar, and the reviver of the drama for modern Europe, can hardly claim to have breathed into it a new spirit: he and his followers were too much dominated by the antique: their work recalls too closely the tone and method of Latin comedy; its interest is social, realistic, essentially comic, with extraordinarily small infusion of poetry. Where so many of our early pieces have perished, it is, perhaps, too much to assert that Shakespeare had *no* English example. In his list of fifty-two plays given at Court between 1568 and 1580, Collier, judging only by their titles, classes twenty-one as founded on "modern history, romances, and stories of a more general kind." In 1562 Arthur Brooke has seen the story of Romeo and Juliet, "lately set foorth on stage," whether Italian or English he does not say. Dr. Alois Brandl showed[3] that chivalric adventure and enthusiastic love are the dominating motives in *Common Conditions* (lic. 1576) and the possibly contemporary *Sir Clyomon and Sir Clamydes*, and considers the former piece as inaugurating our romantic comedy. We may recognise the attempt in this and other rude pieces: we may recognise a much more skilled attempt, a much higher attainment, in the *Campaspe*, *c.* 1580, *Sapho and Phao*, 1582, and *Endimion*, *c.* 1586, of John Lyly. But even Lyly's work is more important as example than as achievement. In spite of his originality, he was too much of a wit and too little of a poet, too much of a courtier and too little of a philosopher,

[1] Ticknor's *History of Spanish Literature*, vol. ii. chaps. viii., x.
[2] Saintsbury's *Short History of French Literature*, p. 224.
[3] *Quellen des Weltlichen Dramas in England von Shakespeare.* Strassburg, 1898, ss. cxv. *sqq.*

to do much more than cut steps for Shakespeare; and, if his work is to be excluded, equally, I think, must be that of Peele. I should admit only Greene's *James IV.* (*c.* 1590) and the courtship of Margaret of Fressingfield in *Bacon and Bungay* (1589) as rivals to *The Two Gentlemen* for the position of earliest positive achievement surviving in this kind of romantic comedy in England. In this play, at any rate, Shakespeare first opens the vein he worked so richly afterwards—the vein of crossed love; of flight and exile under the escort of the generous sentiments; of disguised heroines,[1] and sufferings endured and virtues exhibited under their disguise; and of the Providence, kinder than life, that annuls the errors and forgives the sin: and here first he lays his scene in Italy. Naturally, anticipations of later work abound. Julia anticipates Portia in the talk with her maid about suitors and in thinking to pass for an effeminate youth; Rosalind, in her pretty modesty about the disguise and in the swoon that brings on the disclosure (the ring and Imogen's fall at the end of *Cymbeline* are like features); Viola, in having as page to carry love-letters for the man she loves, while she also assumes the name Sebastian, given later to Viola's brother. Silvia anticipates Juliet in her dread of a match unhallowed by love, and in the other points enumerated in speaking of Brooke's poem; she anticipates Rosalind and Celia in her flight from an angry father to the forest (the name Celia is borrowed from Silvia's prototype in Montemayor); she anticipates Imogen in being wooed with a beautiful song by a stupid and detested lover; she anticipates Cordelia in her father's stern treatment (cf. especially III. i. 68–79) and in the description of her in tears. Valentine anticipates Romeo in the points indicated under sources; and links the play to *As You Like It* by his woodland soliloquy and captaincy of outlaws, by Speed's enumeration of his love-marks, and by some likeness in his relations with Silvia to those of Orlando with Rosalind. Proteus' handling of Thurio in III. ii., V. ii., anticipates the flattery of Cloten by the Lords,

[1] The other instances are La Pucelle; Portia, Nerissa, Jessica; Rosalind; Viola; Imogen; and Perdita (*Winter's Tale*, IV. iv. 663).

with satirical *obbligato* by the second as by Julia, v. ii., while it reminds us, too, of Sir Toby's fooling of Sir Andrew: his sudden repentance when confronted with Valentine is compared by Hense to the sudden awakening of conscience in Oliver rescued by Orlando, and in Duke Frederick on meeting with the hermit.[1] And Proteus, with his dominant intellectuality, his treachery to his nearest, and his closing repentance, is the best original for Edmund; though his conduct, however repulsive, has more pardonable motives than those which prompt his tragic successor, or quicken the dark brain of Richard of Gloucester, on whom the poet must have been working almost contemporaneously. It is a little severe to call Proteus close-fisted because his *douceur* does not satisfy Speed—stinginess is reserved rather for the wealthy Thurio (II. iv. 44–46): he retains at least the ideality, the impulsive charm, and the excuse of youth, and Valentine finds it easy, though perhaps too easy, to forgive him.

The Duke strikes me as a good portrait for this early date, most like Duke Frederick in his *bonhomie* when unruffled, in the arbitrary or base lengths to which a passionate self-will can carry him, and in the rising of his better nature against Thurio, as Frederick's does against Oliver. Interesting little points are his smile at Valentine's eulogy of his friend, his reluctance to damage his prospects (III. i. 28–31), and his curious probing of his motives (*ib.* 72–80). The meanness of engaging Proteus to slander Valentine may be prompted by some contempt for the traitor. A certain inconsistency in this character, however, may be acknowledged among the defects of the play. Another *Defects.* slight one is the upper tower in which Silvia is said to be lodged at night, certainly too high for her nocturnal interviews of IV. ii., iii., and in odd contrast with her freedom in the daytime in II. iv.: for IV. iv., however, see the note on IV. iv. 91. I have already noted Valentine's band of polished ruffians. Their sudden election of him as captain seems improbable, though the poet labours to show

[1] *Shakespeare Untersuchungen und Studien.* Halle, 1884. "Gewissen und Schicksal," pp. 567, 568.

grounds for it, and in their clamorous interruption of each other possibly suggests their existing anarchy. The Duke's pardon of them, rash in any case, is also *ultra vires*, as they are not his subjects (IV. i. 47–51)—and we really must not press the "emperor"—and loses something of its grace from the fact that he is in their power.

But these defects, and the hasty winding-up, may well be due to careless revision or abridgment, the most obvious sign of which is the complete silence of Silvia from the moment of Valentine's appearance, notwithstanding a succession of startling events in which she has the liveliest interest. Chief amongst these must be reckoned her lover's apparent renunciation of her to his friend, that renunciation which has caused so much discussion. Plainly, I think, in view of preceding examples of such romantic surrender (p. xxi), the possibly autobiographical parallel of Sonnets 40 and 42, and the complete fulfilment of the Lylian antithesis between the Gentlemen, we must not hastily reject this renunciation as quite beyond the pale of Shakespeare's intention; and much has been urged in justification of it. The notion of Valentine suspecting some frailty in Silvia seems untenable in view of her protest of love for him at lines 36, 37, and Collier's (or Steevens') suggestion that he may not have overheard all is inconsistent with his intervention at precisely the right moment. Nor is Grant White's parallel, found in Valentine's request that Silvia will receive Proteus as his "fellow-servant" (II. iv. 105), at all similar. Better, perhaps, is Zupitza's argument that such a sacrifice made to him by Valentine is a method of showing us that Proteus cannot be quite unworthy of Julia. Best is Lamb's phrase, "a sudden flight of heroism." But in truth all these explanations are but acknowledgments of the difficulty felt at least by moderns; and against any such intention on Shakespeare's part is certainly Silvia's strange silence, and Valentine's emphatic assertion of his interest in her just afterwards (line 123). Says Lamb: "Julia ... hearing this strange offer, and fearing Proteus would not be able with his new-found virtue to refuse Silvia, fainted, and they were all employed in recovering her; else would

Valentine's renunciation (?) of Silvia.

Silvia have been offended at being thus made over to Proteus, though she could scarcely think that Valentine would long persevere in this overstrained and too generous act of friendship."[1] I believe the true solution has been reserved for Dr. Batteson,[2] who holds that the text is right, and the words rightly placed, but that they are *intentionally ambiguous* on the poet's part. In Valentine's mouth

> And that my love may appear plain and free,
> All that was mine in Silvia I give thee

means nothing more than "I give you my love as frankly and unreservedly as I gave it to Silvia: you shall have as much interest in my heart as she"[3]—too handsome a concession, doubtless, but a piece of rhetoric at an impassioned moment, well understood by all present—except one. For Julia, anxiously watching in her disguise the progress of affairs, hampered by her modesty yet seeking some opportunity of discovering herself, the poet, studious as ever of stage-effect, has decided on a swoon (a faint that is no feigning) as a means of drawing general attention to her, and bringing on his *dénouement*. He secures his swoon by putting ambiguous words into Valentine's mouth, which in her overwrought mood she misinterprets. I would add that the Duke's repudiation of Thurio at line 133,

> The more degenerate and base art thou
> To make such means for her as thou hast done
> And leave her on such slight conditions,

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[1] *Tales from Shakespeare*, p. 29, ed. 1841.

[2] He suggested it at a meeting of the Sunday Shakspere Society in January 1902; it was personally reported to me by Dr. Furnivall, and is inserted here by its author's kind permission.

[3] Dr. Furnivall, kindly glancing over these lines, assures me I am correctly reporting Dr. Batteson; but may not Valentine's meaning be rather "All the love that devotion to Silvia lets me call my own, I give to thee"? We have here, perhaps, something of the fantastic play of the *Sonnets*, *e.g.* Sonnet 133, accusing his mistress of having made captive both of his friend's heart and his own—

> Prison my heart in thy steel bosom's ward,
> But then my friend's heart let my poor heart bail;
> Whoe'er keeps me, let my heart be his guard;
> Thou canst not then use rigour in my jail:
> And yet thou wilt; for I, being pent in thee,
> Perforce am thine, and all that is in me.

argues much unlikelihood that the poet would assign to Valentine a change of front at all like his.

Stage History.

The Henry Irving Shakespeare gives, from Genest and other sources, some details of the later history of the play. It seems to have been neglected from Jacobean days till December 22, 1762, when it was revived at Drury Lane "with Alterations and Additions" by Benjamin Victor, whose advertisement to the printed version expresses solicitude that in removing "the rankest of the weeds" in which by "general opinion" the comedy "abounds" he may have "heedlessly cut the threads of a flower." The scorn customarily heaped on these eighteenth-century adaptations is quite justified in so far as their authors foist fustian of their own into Shakespeare's work, and imagine that the amalgam will still seem of a piece. A good deal of this presumption marks Victor's revision. In I. i. about sixty not perhaps very regrettable lines between Speed and Proteus are replaced by twenty or more of Victor, which tell us that Speed gave the letter to Lucetta and kissed her. The second and third scenes are transposed, so that Proteus reads Julia's answer before she has received his letter. At the end of the scene between mistress and maid is another insertion of thirty-two lines of prose, including a soliloquy by Lucetta; then the scene is continued by Shakespeare's II. ii., and, Proteus gone, II. vii. is added, though if Julia is to set out so promptly she might as well start with Proteus. In Act II. Shakespeare's first and fourth scenes are made one by the insertion of some thirty lines, in which, in spite of the shy approaches made just before, the passion of Valentine and Silvia is easily and frankly declared and a plan of action decided on. Thurio is, by additions, represented not as the dullard of Shakespeare, but as a gay fop who values himself on his talents in music and poetry. It is to Victor's credit that he retains Launce's soliloquies almost intact: but he inserts thirty-six lines in Act V. for the purpose of introducing him in mortal terror of the outlaws, by whom he is arrested, and

reassured only after Speed has played upon his fears in another thirty-six lines inserted later to the complete interruption of the *dénouement.* But in an acting-edition one cannot blame the cutting of much of the tedious word-play: there is gain, perhaps, in the excision of "shipp'd" and "the emperor" (see notes on I. i. 54, iii. 27), and certainly in fixing Silvia's appointment at the friar's cell for morning instead of evening, and thus allowing more time for traffic between Milan and the forest; while the insertion of Proteus' reason for entrusting his letter to Speed, "that Julia's family might turn their fears on Valentine," and of Silvia's reason for sending him her portrait, "It may divert him from my intended flight," shows careful thought for the probabilities, and the deletion of Valentine's offer to surrender Silvia would be generally approved then, as now. Here and there, however, some good poetry is sacrificed.

There were revivals of the original play at Covent Garden, April 13, 1784, and January 1790. John Kemble's revision for Covent Garden, April 21, 1808 (pub. 1815), keeps somewhat closer to Shakespeare's text; but he intersperses a good many lines of his own, especially in the last two Acts, and retains most of Victor's balderdash, including that which links scenes i. and iv. in the Second Act, and the introduction of Launce and Speed in the Fifth. He confines them, however, to a single scene, which does not interrupt the finale; and he restores the right order for I. ii. and iii. Also he preserves Sir Eglamour, having first reported him as killed in fight with the outlaws; and wisely follows Victor as regards the emperor, the rendezvous, the portrait, and Valentine's offer.

Reynolds' opera, given at Covent Garden, 1821, with much scenic apparatus and many songs inserted, was never printed. We are not concerned with the piece or its scenic absurdities noted at the time. Verdi adapted Othello without detracting from its tragic force; but comedy on the operatic stage is only too likely to lose that subtle balance of grave and gay so difficult to hit, to overdo the fantasy or the farce, to devitalise the sentiment and run into spectacular excess; and the insertion of songs in

association with the work of a great poet is particularly intolerable. The play is not yet included in Mr. F. R. Benson's repertory; but it was given at Daly's Theatre in July 1895, with Miss Ada Rehan as Julia. In Launce's part, well played by Mr. Lewis, much was excised as too coarse for modern ears, and some unmotived and unwarrantable changes made in the position of speeches, though I believe no words were inserted. The scholarship of the nineteenth century, the immensely widened circle of the poet's readers, have probably made that outrage impossible in future. Certainly no such offence was chargeable against Mr. John Leigh's revival at the Court Theatre in April 1904; though his compression of the piece into four Acts added, to the two awkwardnesses already noted in Victor's adaptation (the departure of Julia immediately after her lover, and the elopement planned between Valentine and Silvia almost before their passion is declared), that of the arrival of Silvia and Proteus in the forest almost immediately after that of Valentine himself. With the exception of the fine curving coast-line visible from the height on which the ducal palace stood (see note on I. i. 53, 54), there was little fault to find with the presentment. Lucetta, perhaps, was something of a surprise; not at all the "gentle girl" of Shakespeare, nor yet "Machiavel the waiting-maid" of Cowley, but a sober, cheery, portly matron, nearer the Balia of Italian comedy, a rendering suggested, perhaps, by our play's parallelism with *Romeo and Juliet* and by the consideration that she has to administer Julia's estate. But I do not wish to see a more beautiful embodiment of the high-hearted Valentine than that of Mr. Acton Bond, a gentleman otherwise unknown to me, who by an odd coincidence exhibited a marked likeness to the refined and handsome features of the Rev. George Huddesford in Reynolds' portrait of "Two Gentlemen" in our National Gallery.

TIME IN THE PLAY

Mr. P. A. Daniel's Time-Analysis, with his notes: *New Sh. Soc. Transactions*, 1877–79, pp. 120–124.

"The time comprises seven days, represented on the stage, and intervals.

Day 1. Act I. scc. i., ii.

Interval: a month, perhaps; perhaps sixteen months.[1]

Day 2. Act I. sc. iii., and Act II. sc. i.[2]

Day 3. Act II. scc. ii., iii.[3]

Interval: Proteus' journey to Milan.

Day 4. Act II. scc. iv., v.

Interval of a few days.[4]

Day 5. Act II. scc. vi., vii., Act III., Act IV. sc. i.[5]

Interval, including Julia's journey to Milan.

Day 6. Act IV. sc. ii.[6]

Day 7. Act IV. scc. iii., iv., Act V.[7]"

Mr. P. A. Daniel's illuminating Time-Analyses of the plays are always indispensable; but in this case, as he must be aware, the time really demanded for the action is hardly consistent with the notes of time given in the text. Shakespeare in fact made Time in this play as elastic or inelastic as he chose, using something of the liberty claimed on this point by Lyly; just as in regard to Place he once (IV. iv. 95–113) adopts that abrupt transfer in the middle of a scene found pretty often in Lyly, Greene, and before them. Nor do I admit that scenes wedged between other scenes successive in time

[1] "Time to hear of Valentine's arrival at Milan and success at Court; time for Julia to acknowledge her love to Proteus. For a month past Antonio has been hammering on the question of sending Proteus abroad" (I. iii. 18). Valentine's "sixteen months" (IV. i. 21), if a falsehood, seems unmotived: "not wanted for the plot, but, if accepted, must be in the first interval."

[2] II. i. "might equally well come in the following day. It must from its position be coincident in point of time either with I. iii. or with II. ii. iii."

[3] In I. iii. 39, 75, "to-morrow" was fixed for Proteus' departure.

[4] "To allow Proteus to settle at Court," cf. III. i. 6, "your gracious favours Done me." Launce, too, has found time to fall in love, and obtain a "catelog," etc. In II. vi. 33, too, the elopement is "This night," which Valentine did not say in II. iv. 179–181.

[5] "This night" of II. vi. 33 is pursued through III. i., and at lines 252, 258 Valentine quits the city. In III. ii. 13 he has "Gone, my good lord," and the distance to the forest being "not three leagues" (V. i. 11), he reaches it (IV. i.) the same evening (Daniel, pp. 121, 122). With regard to II. vii., Mr. Daniel says, "The position of this scene, enclosed as it were by scenes which undoubtedly occur on one and the same day, determines its coincidence in point of time with those scenes."

[6] "At first we should suppose that Thurio was now putting into practice his resolution of III. ii. 89," but we are on consideration "driven to conclude this serenade of later date," *e.g.* Proteus, lines 5–15, has *often* urged his suit [cf. IV. iv. 139]; he could not pretend to have heard of Valentine's death, line 111, on the night of his banishment; his courtship of Silvia has become notorious, lines 31, 74; and Julia resolving to travel on Day 5 could not be at Milan that night (p. 123).

[7] In IV. ii. 130 Silvia promised to send the picture "in the morning." In IV. iii. 42 she appoints her flight for "This evening coming." In V. ii. 41 the Duke says "she did intend confession At Patrick's call *this even*." Doubtful whether V. iii. iv. should not be placed on a separate day, but the action of the play is very rapid (pp. 123, 124).

(such as II. i. vii.) must necessarily be contemporaneous with them, at least when those wedged-in scenes take place at a spot far distant. A regard for variety in the contents of an Act may have led to some inversion of the natural order, where no striking inconsistency was involved thereby. Probably Julia's plan of departure is included in Act II. (sc. vii.) only that we may be done with Verona. It would be more natural to suppose a much longer interval between her parting with Proteus and her new resolve (see below, (1)); and I should place the latter rather in the interval between Days 5 and 6, making that not less than two or three months, and thus giving time for the development in Valentine of the more contented feeling, bred by "use," of V. iv. 1 (cf. line 8, "so long tenantless"). With regard to the first interval, without pressing Valentine's "sixteen months" (Mr. Daniel does not press it), I would make it very much longer than a month. Felix' courtship of Felismena in Montemayor occupies "almost a whole yeere," p. 283; and some considerable interval seems required for Valentine's conversion from a scoffer to a lover. Moreover, in regard to the time occupied by the journey to Court, it is far more likely that Shakespeare simply remembered the "twenty daies" taken by Felismena on horseback, p. 284, than that he made any calculation of distance between Verona and Milan; and the same consideration is applicable to the intervals after Days 3 and 5.

Evidence of what Mr. W. Archer, writing of *Macbeth*, once called "an ideal treatment of Time," may be found as follows:—

(1) Julia's father in II. vii. is evidently dead—in Montemayor he died before she knew Felix—else would she not leave all her property in Lucetta's hands. His death must have occurred since the parting with Proteus in II. ii., for on the day preceding that, I. iii. 48, Proteus spoke of "our fathers." Probability demands for her father's death, her realisation of her loneliness and the formation of her adventurous resolve, an interval considerably longer than that required for Proteus to travel to Milan and settle there.

(2) In III. i. 222–236 Proteus relates transactions which could not possibly be compressed into the time occupied by Valentine's short "banishment" speech of eighteen lines, which is all that is available for them.

(3) III. ii. 3, 4, Thurio's words, "Since his exile," etc., imply at least a few days' interval, which, however, is contradicted by line 13, "Gone, my good lord," when compared with III. i. 252, 258, where Valentine evidently quits the city on the evening of his banishment. Just so the spectator would certainly identify Thurio's serenade in IV. ii. with that contemplated in III. ii. 89, did not the considerations urged by Mr. Daniel (note 6, above) compel us to regard it as given on a much later occasion.

(4) The hurried action of Act V. requires the distance of nearly "three leagues" between city and forest to be traversed four times in one night (in V. ii. 36, 37 Silvia has reached the forest and Friar

Laurence returned from it before the Duke starts). If, on the other hand, we allot an eighth day for scc. iii. and iv.—and Valentine's speech in iv. seems made in the morning (cf. line 13, "What halloing and what stir is this to-day?"), and the immediate return of the excited and exhausted party to Milan seems less natural at night—then Eglamour and Silvia cannot be captured (v. iii.) till shortly before dawn, and have taken too long over their ride.

Plainly, I think, while we record the marks of time, we must also note that Shakespeare was at no pains to make everything tally, but availed himself freely of a dramatic convention which regarded the spectator only, not the reader.

THE TWO GENTLEMEN OF VERONA

DRAMATIS PERSONÆ

DUKE OF MILAN, *Father to Silvia.*
VALENTINE, } *the two Gentlemen.*
PROTEUS, }
ANTONIO, *Father to Proteus.*
THURIO, *a foolish rival to Valentine.*
EGLAMOUR, *Agent for Silvia in her escape.*
HOST, *where Julia lodges.*
Outlaws, with Valentine.
SPEED, *a clownish Servant to Valentine.*
LAUNCE, *the like to Proteus.*
PANTHINO, *Servant to Antonio.*

JULIA, *beloved of Proteus.*
SILVIA, *beloved of Valentine.*
LUCETTA, *Waiting-woman to Julia.*

Servants, Musicians.

SCENE: Verona; Milan; and a Forest near the latter.

DRAMATIS PERSONÆ] list and descriptions as at end of play in Ff, where headed The names of all the Actors. *OF MILAN*] Pope. *PROTEUS*] Steevens; Protheus Ff, and always in text. *ANTONIO*] Capell; Anthonio Ff (Antonio in text F 1, sometimes Anthonio Ff 2–4). *PANTHINO*] Capell; Panthion Ff, and in S.-D. II. ii. iii., but never in text; while Panthino occurs in F 1 at I. iii. 1, 76. Shakespeare was probably Italianising the name Pandion in Lyly's *Sapho and Phao* (2nd ed., 1592), and may have used both forms. Servants, Musicians] Theobald. SCENE . . . latter] Grant White, substantially: Verona; Milan; the frontiers of Mantua, Pope and Theobald.

DRAMATIS PERSONÆ] the only other of Shakespeare's plays to which such a list is appended in Ff are *The Tempest*, *Measure for Measure*, *The Winter's Tale*, *2 Henry IV.*, *Timon of Athens*, and *Othello*; though F 3 (1664) gives a similar list (repeated in F 4, 1685) for its added plays, *Pericles*, *Cromwell*, *The London Prodigal*, *Sir John Oldcastle*, and *The Puritan Widow*, but not for *The Yorkshire Tragedy* or *Locrine*.

SCENE] No general statement in Ff for this or any other play, except *The Tempest*, "an vninhabited Island," *Measure for Measure*, "Vienna," and (in Ff 3, 4) "London" as the scene of *The London Prodigal* and *The Puritan Widow*.

THE TWO GENTLEMEN OF VERONA

ACT I

SCENE I.— *Verona. An open place.*

Enter VALENTINE *and* PROTEUS.

Val. Cease to persuade, my loving Proteus:
Home-keeping youth have ever homely wits.
Were 't not affection chains thy tender days
To the sweet glances of thy honour'd love,
I rather would entreat thy company
To see the wonders of the world abroad,
Than, living dully sluggardized at home,
Wear out thy youth with shapeless idleness.
But since thou lovest, love still, and thrive therein,
Even as I would, when I to love begin.
Pro. Wilt thou be gone? Sweet Valentine, adieu!
Think on thy Proteus, when thou haply seest
Some rare note-worthy object in thy travel:

Act I. Scene I.] The division into Acts and Scenes is that of Ff and Capell. Pope multiplies scenes. Verona . . . place] Theobald. No localities marked Ff. Enter . . . Proteus] Rowe; Valentine: Protheus, and Speed Ff. They enumerate all characters taking part in a scene at head of each, not marking later entries or re-entries separately, except Ff 2–4 in some cases.

Act I. Scene I.] The division into Acts and Scenes here followed is that uniformly adopted by Ff.

1. *Proteus*] trisyllable, as in ii. 14, 98, 114; iii. 3, 12, 88; II. iv. 67, 184; vii. 7, 71; V. iv. 39, 54, 68; elsewhere a dissyllable. With the spelling "Protheus" and "Anthonio" of Ff are compared Lydgate's "Anthenor," Turbervile's "Thunis" (1567), and I add "Ptholomeus" (*Euph.* II. 197, line 33 AB.), and "Athalanta," somewhere.

2. *Home-keeping . . . homely*] same play, *Comus*, 748, "It is for homely features to keep home" (Steevens).

8. *shapeless*] purposeless, not shaped to an aim.

Wish me partaker in thy happiness,
When thou dost meet good hap; and in thy danger,
If ever danger do environ thee,
Commend thy grievance to my holy prayers,
For I will be thy beadsman, Valentine.
Val. And on a love-book pray for my success?
Pro. Upon some book I love I 'll pray for thee.
Val. That 's on some shallow story of deep love,
How young Leander cross'd the Hellespont.
Pro. That 's a deep story, of a deeper love,
For he was more than over shoes in love.
Val. 'Tis true; for you are over boots in love,
And yet you never swum the Hellespont.
Pro. Over the boots? nay, give me not the boots.
Val. No, I will not, for it boots thee not.
Pro. What?
Val. To be in love, where scorn is bought with groans;

19. *my*] *thy* Ff 2–4. 21–28.] marked spurious, Pope.

18. *beadsman*] one who tells beads, or prays, for another to whose bounty he is indebted; the "love-book," line 19, substituted for prayer-book.

22. *young Leander, etc.*] Hero and Leander again in III. i. 119, 120. Shakespeare may have known the story from Ovid's *Ep.* xix. It is improbable that he knew the Greek poem of the grammarian Musæus, but possible enough (though not necessary) that he may have seen in MS. the first two Sestiads of Marlowe's *Hero and Leander*, adapted therefrom — it was entered Sta. Reg., September 28, 1593 (*Transcript*, II. 636), though not printed till 1598. He quotes from it *As You Like It*, III. v. 83.

27. *give me not the boots*] The sense "don't make game of me" is sufficiently established by Theobald's citation of Cotgrave, "*Bailler foin en corne.* To give one the boots, to sell him a bargaine," when supplemented by the further explanation of the same phrase, s.v. *Foin*—"To deceive, gull, cousen, sell a bargaine, give a gudgeon," showing that "sell him a bargaine" is ironical. The French proverb is derived from the Latin "fœnum habet in cornu" (Hor. *Sat.* I. iv. 54), of mad, irrational, foolish folk—see Forcellini, s.v. *fœnum*; but it seems quite uncertain whether the English phrase alludes to the torture of the boot (wedges driven between a metal frame and the leg), or to the rustic Warwickshire sport of slapping with a boot on the breech, as described by Steevens, or whether "boots," used ironically like "bargaine," may not mean "profits." No plural in this sense is quoted, however; and to attach that meaning here would rob Valentine of his pun in line 28. Cf. Lyly's *Moth. Bombie*, IV. ii. 30, "*Sil.* . . . methinks you loke as pleaseth God. *Acc.* What, doo you giue me the boots?" "Sell a bargain" (used *Love's Labour's Lost*, III. i. 104) is the original, no doubt, of the modern slang "sell," and is illustrated in Grose's Lexicon *Balatronicum*, 1811 (Mr. Craig tells me), by coarse wit among Queen Anne's court-ladies.

29–35. *To be in love, etc.*] The tone is that of Euphues' "Cooling Card" to Philautus: the play's opposition of love and friendship suggests Lyly's novels (1578–1580)—cf. Introduction, p. xxii. The alliteration, antithesis, and play on words here are specially euphuistic. "*Heart*-sore" is intensive, "very";

Coy looks with heart-sore sighs; one fading moment's mirth
With twenty watchful, weary, tedious nights:
If haply won, perhaps a hapless gain;
If lost, why then a grievous labour won;
However, but a folly bought with wit,
Or else a wit by folly vanquished.

Pro. So, by your circumstance, you call me fool.

Val. So, by your circumstance, I fear you 'll prove.

Pro. 'Tis love you cavil at: I am not Love.

Val. Love is your master, for he masters you;
And he that is so yoked by a fool,
Methinks, should not be chronicled for wise.

Pro. Yet writers say, as in the sweetest bud
The eating canker dwells, so eating love
Inhabits in the finest wits of all.

Val. And writers say, as the most forward bud
Is eaten by the canker ere it blow,
Even so by love the young and tender wit
Is turn'd to folly, blasting in the bud,
Losing his verdure even in the prime,
And all the fair effects of future hopes.

30.] Sid. Walker rearranged lines. 28, 29 to get rid of the Alexandrine. Hanmer omitted *fading*.

Mr. Craig points me to a quibble in Imogen's "I am sick still, heart-sick," *Cymbeline*, IV. ii. 37.

30. *Coy . . . mirth*] In spite of the rarity of twelve-syllable lines at this period of Shakespeare's verse, I am compelled to admit one here as at II. i. 105, iv. 62. Cf. Introd. p. xiii, footnote.

33. *If lost . . . labour won*] Allusion supposed to titles of *Love's Labour's Lost* and *Love's Labour's Wonne*. The former is now generally allowed to precede this; but the identity of the latter is quite uncertain (*Much Ado*, *Twelfth Night*, and *All's Well* are the favourite candidates), and the early date of our play makes the allusion improbable.

34. *However*] in any case.

36. *circumstance*] circumlocution, *i.e.* indirectly, as III. ii. 36. In line 37 it means "what happens to you."

42, 43. *writers say . . . canker, etc.*] Staunton quotes Topsell's *Serpents*, 1608: "Of Caterpillars or Palmer-worms, called of some Cankers"—"They gnaw off and consume by eating both leaves, boughs, and flowers, yea, and some fruits also, as I have often seen in peaches." The image occurs once or twice in *Euphues*; but perhaps the nearest approach to this passage is "As . . . the sweetest Rose hath his prickel . . . so the sharpest witte hath his wanton will" (*Works*, i. 184). Malone quoted the 70th Sonnet, "For canker vice the sweetest buds doth love."

44. *Inhabits*] Usually intrans. in Shakespeare, as IV. ii. 47, V. iv. 7.

49. *prime*] spring, as in Hall's *Homer's Iliad* (1581), Bk. II. p. 21, "the busy bees when prime time up first forth leaps" (Craig).

But wherefore waste I time to counsel thee,
That art a votary to fond desire?
Once more adieu! my father at the road
Expects my coming, there to see me shipp'd.
Pro. And thither will I bring thee, Valentine.
Val. Sweet Proteus, no; now let us take our leave.
To Milan let me hear from thee by letters
Of thy success in love, and what news else
Betideth here in absence of thy friend;
And I likewise will visit thee with mine.
Pro. All happiness bechance to thee in Milan!
Val. As much to you at home! and so, farewell. [*Exit.*
Pro. He after honour hunts, I after love:
He leaves his friends to dignify them more;
I leave myself, my friends, and all, for love.
Thou, Julia, thou hast metamorphosed me,
Made me neglect my studies, lose my time,

57. *To*] *At* Ff 2–4. 65. *leave*] Pope, *loue* Ff.

53, 54. *the road . . . shipp'd*] anchorage where ships may ride. Verona is imagined as a port, though not necessarily on the coast. In *Othello*, II. i. 2–26, the "noble ship of Venice" which survives the storm is specified as "a Veronesa"; and in the Museo Civico at Verona is a picture by Canaletto of the Ponte delle Navi in that city, with vessels of considerable burthen lying in the Adige. Just so Padua is a port in *Taming*, I. i. 42, and Mantua, *ib.* IV. ii. 83, and Milan in this play and *Tempest*, I. ii. 144. We are apt to forget how political change and the introduction of railways have altered the lines of traffic in Northern Italy, the great river-system of which must long have offered the readiest means of communication. In Macchiavelli's *History of Florence*, Bk. v. chaps. 5, 7, we read of great fleets maintained by Venice on the Lago di Garda in her war with Milan, 1439. Karl Elze, writing on "The Supposed Travels of Shakespeare" (*Essays*, trans. 1874, pp. 295, 296), says: "Upper Italy as early as the 16th century was intersected by canals . . . There appears, indeed, to have been a regular system of communication by these watercourses; the barks which were employed were called 'corriere' by the Venetians"; and he aptly notes Launce's reply to Panthino's warning about losing the tide: "Why, man, if the *river* were dry, I am able to fill it with my tears," II. iii. 57. The tide, which certainly does not ascend that rapid stream, the Adige, so far as Verona, is simply that with which Londoners were familiar on their own river. Elze further maintains that in *The Tempest* some land is intended to be crossed between the gates of Milan and the bark on board of which Prospero and Miranda are hurried; and the road where Proteus, II. iv. 187, must "disembark some necessaries" may be conceived as a river-wharf a mile or two distant from the Court. Had Shakespeare conceived Valentine as reaching Milan by sea, he would hardly have sent him back to Verona (IV. i. 17) on foot.

58. *success*] fortune, issue, good or bad. Cf. *All's Well*, III. vi. 86; Lyly's *Midas*, III. i. 3, "in thy successe vnfortunat"; Jeremy Taylor's *Holy Living*, "Of Contentedness" (Cassell's *National Library*, i. 150), "this success which troubles us will be a great glory to God."

War with good counsel, set the world at nought;
Made wit with musing weak, heart sick with thought.

Enter SPEED.

Speed. Sir Proteus, save you! Saw you my master?
Pro. But now he parted hence, to embark for Milan.
Speed. Twenty to one, then, he is shipp'd already,
And I have play'd the sheep in losing him.
Pro. Indeed, a sheep doth very often stray,
An if the shepherd be awhile away.
Speed. You conclude that my master is a shepherd, then, and I a sheep?
Pro. I do.
Speed. Why then, my horns are his horns, whether I wake or sleep.
Pro. A silly answer, and fitting well a sheep.
Speed. This proves me still a sheep.
Pro. True; and thy master a shepherd.
Speed. Nay, that I can deny by a circumstance.
Pro. It shall go hard but I 'll prove it by another.
Speed. The shepherd seeks the sheep, and not the sheep the shepherd; but I seek my master, and my master seeks not me: therefore I am no sheep.
Pro. The sheep for fodder follow the shepherd; the shepherd for food follows not the sheep: thou for wages followest thy master; thy master for

70–137.] in margin, Pope. 77. *a*] omitted F 1.

69. *sick with thought*] *i.e.* brooding. Craig compares *Antony and Cleopatra*, III. xi. 1, "Think and die," and Hall's *Chronicle*, ed. 1809, p. 5, of Norfolk's death at Venice, "he for thought and melancholy deceases."

72, 73. *shipp'd . . . sheep*] The latter pronounced "ship" in the West Midlands (Malone); and Halliwell, while producing evidence that "ship" was also pronounced "sheep," quotes, among corrupt pronunciations cited in Coote's *English Schoolemaster*, 1632, "Ship for sheepe." Herford notes the same pun, *Love's Labour's Lost*, II. i. 219; *Comedy of Errors*, IV. i. 93.

79, 80. *whether . . . sleep*] though of appropriate sense, probably inserted mainly to get a rhyme with "sheep," line 77; but I leave as prose, with Camb. Edd. Cf. II. i. 156–158.

84. *circumstance*] detailed deduction (Schmidt). The fun made out of logic, good or bad, lines 76–95, and again in *Hamlet*, V. i., may have been suggested by Molus, Cryticus, and Calypho in Lyly's *Sapho and Phao* (1584), II. iii. 45 *sqq.*, or by other passages of that author.

wages follows not thee: therefore thou art a sheep.

Speed. Such another proof will make me cry "baa."

Pro. But, dost thou hear? gavest thou my letter to Julia?

Speed. Ay, sir: I, a lost mutton, gave your letter to her, a laced mutton, and she, a laced mutton, gave me, a lost mutton, nothing for my labour.

Pro. Here's too small a pasture for such store of muttons.

Speed. If the ground be overcharged, you were best stick her.

Pro. Nay: in that you are astray, 'twere best pound you.

Speed. Nay, sir, less than a pound shall serve me for carrying your letter.

Pro. You mistake; I mean the pound,—a pinfold.

Speed. From a pound to a pin? fold it over and over,
'Tis threefold too little for carrying a letter to your lover.

Pro. But what said she?

Speed. [*First nodding.*] Ay.

105. *Nay: . . . astray,*] Hanmer; *Nay, . . . astray;* Ff (*a stray* Theobald). 113. [First nodding] *Did she nod?* Speed nods; Theobald in Pro.'s speech, line 112.

95. "*baa*"] quibble on "bah!"

99. *a laced mutton*] a tight-laced courtesan [but perhaps also as wearing lace; cf. Sonnet 67, lines 3, 4]; so Theobald and Steevens, the latter quoting Nash's *Have with you*, 1595 (of Gabriel Harvey), "he would not stick to extoll rotten lac'd mutton"; and Malone, citing "Mutton-lane," a low street in Clerkenwell. Craig notes it of Phallax in Whetstone's *Promos and Cassandra*, Pt. I. I. iii., "And I smealt he loved lase mutton well"; and in Hakluyt, *The English Voyage*, Pilgrimage to Mecca, 1580 (Maclehose, v. 348), "laced muttons which willingly fall downe." Cf. Webster's *White Devil*, I. ii., "These politic inclosures for paltry mutton make more rebellion in the flesh," etc. I think there may also be a literal reference to the veil or membrane with small pieces of fat upon it stretched or hung by butchers for ornament over meat, though I recall no instance. Was "lost mutton" similarly a butcher's term for a sheep "killed to save its life"? In *Return from Pernassus*, Pt. II. IV. i. (p. 129, ed. Macray), "an vnlac'd Rabbet is best of all," with the same allusion to light women.—Speed's want of respect for Proteus, rightly noted perhaps at line 146, can hardly be supported by this broad jest, which might well enough be ventured by a page of 1590.

104. *stick*] slaughter, but with possible quibble. "Common in N. of Ireland for 'gore,' *e.g.* by a bull" (Craig).

105. *pound*] put into pound, with quibble on sense of "beat."

Pro. Nod—Ay—why, that's noddy.
Speed. You mistook, sir; I say, she did nod: and you ask me if she did nod; and I say, "Ay."
Pro. And that set together is noddy.
Speed. Now you have taken the pains to set it together, take it for your pains.
Pro. No, no; you shall have it for bearing the letter.
Speed. Well, I perceive I must be fain to bear with you.
Pro. Why, sir, how do you bear with me?
Speed. Marry, sir, the letter, very orderly; having nothing but the word "noddy" for my pains.
Pro. Beshrew me, but you have a quick wit.
Speed. And yet it cannot overtake your slow purse.
Pro. Come, come, open the matter in brief: what said she?
Speed. Open your purse, that the money and the matter may be both at once deliver'd.
Pro. Well, sir, here is for your pains. What said she?
Speed. Truly, sir, I think you'll hardly win her.
Pro. Why, couldst thou perceive so much from her?
Speed. Sir, I could perceive nothing at all from her; no, not so much as a ducat for delivering your letter: and being so hard to me that brought your mind, I fear she'll prove as hard to you in telling your mind. Give her no token but stones; for she's as hard as steel.
Pro. What said she? nothing?
Speed. No, not so much as "Take this for thy pains." To testify your bounty, I thank you, you have

131. *at once*] omitted Ff 2–4. 136–141.] as five lines of verse Ff. 140. *your*] *her* Ff 2–4. 142. *she?*] *she*, Ff.

115, 116. *you ask . . . nod*] Hence Theobald's addition at line 112, which may be avoided by supposing Proteus to imitate Speed's nod before the latter says "Ay," line 113.

137. *a ducat*] the silver, worth about 3s. 6d., rather than the gold ducat, worth about 9s. (*New Eng. Dict.*). Speed suggests as inadequate a sum seven times the value of the tester, 6d., he has just received. Cf. Appendix I. p. 114.

140. *in telling your mind*] when you address her in person (Malone).

141. *stones*] jewels.

testern'd me; in requital whereof, henceforth carry your letters yourself: and so, sir, I 'll commend you to my master.

Pro. Go, go, be gone, to save your ship from wreck,
Which cannot perish having thee aboard,
Being destined to a drier death on shore.
[*Exit Speed.*

I must go send some better messenger:
I fear my Julia would not deign my lines,
Receiving them from such a worthless post. [*Exit.*

SCENE II.—*The Same. Garden of Julia's House.*

Enter JULIA *and* LUCETTA.

Jul. But say, Lucetta, now we are alone,
Wouldst thou, then, counsel me to fall in love?

Luc. Ay, madam; so you stumble not unheedfully.

Jul. Of all the fair resort of gentlemen
That every day with parle encounter me,
In thy opinion which is worthiest love?

Luc. Please you repeat their names, I 'll show my mind

150. Exit Speed] Capell, omitted Ff.

Scene II.

Scene II. Garden . . .] Capell; Julia's Chamber Pope. 5. *parle*] *par'le* Ff.

145. *testern'd me*] given me a tester or testern, a coin of the value of twelve silver pennies, temp. Henry VIII., afterwards worth sixpence. *Twelfth Night*, II. iii. 31–33.

148–150. *save your ship, etc.*] Cf. Gonzalo of the Boatswain, *Tempest*, I. i. 26–30, "I have great comfort from this fellow: methinks he hath no drowning mark upon him: his complexion is perfect gallows." The proverb in Ray's Collection, 1678, p. 104, runs, "He that is born to be hang'd shall never be drown'd."

152. *deign*] take graciously; the obsolete contrary of "disdain." The *New Eng. Dict.* quotes *Sheph. Kal.*, Jan. line 63, "Shee deignes not my good will," and *Antony and Cleopatra*, I. iv. 63, "thy palate then did deign | The roughest berry on the rudest hedge."

Scene II.

4. *resort*] here unusually, perhaps on the analogy of "consort," of persons resorting; but an instance occurs in *Euphues*, I. 192, line 23, "my resorte and company, and companions"; and the *Cent. Dict.* quotes another, from Drayton's *Polyolbion*, iii. 359, "that resort | Which spend away the time continually in sport."

5. *parle*] talk. Usually a dissyllable in Marlowe, and often in Shakespeare, as possibly here, but not in *Richard II.* I. i. 192, *Henry V.* III. iii. 2.

7. *repeat their names*] Cf. the very similar scene between Portia and

According to my shallow simple skill.
Jul. What think'st thou of the fair Sir Eglamour?
Luc. As of a knight well-spoken, neat and fine;
But, were I you, he never should be mine.
Jul. What think'st thou of the rich Mercatio?
Luc. Well of his wealth; but of himself, so so.
Jul. What think'st thou of the gentle Proteus?
Luc. Lord, Lord! to see what folly reigns in us!
Jul. How now! what means this passion at his name?
Luc. Pardon, dear madam: 'tis a passing shame
That I, unworthy body as I am,
Should censure thus on lovely gentlemen.
Jul. Why not on Proteus, as of all the rest?
Luc. Then thus,—of many good I think him best.
Jul. Your reason?
Luc. I have no other but a woman's reason;
I think him so, because I think him so.
Jul. And wouldst thou have me cast my love on him?
Luc. Ay, if you thought your love not cast away.
Jul. Why, he, of all the rest, hath never moved me.
Luc. Yet he, of all the rest, I think, best loves ye.
Jul. His little speaking shows his love but small.
Luc. Fire that's closest kept burns most of all.
Jul. They do not love that do not show their love.
Luc. O, they love least that let men know their love.
Jul. I would I knew his mind.
Luc. Peruse this paper, madam.

19. *thus*] *pass* Hanmer.

Nerissa, *Merchant of Venice*, I. ii. 32 *sqq.*

9, 10. *Sir Eglamour, etc.*] the name, perhaps, had come to imply a carpet-knight. Steevens quotes Dekker's *Satiromastix*, "Adieu Sir Eglamour; adieu lute-string, curtain-rod, goose-quill," etc. It is given in this play to another knight, whose flight from the outlaws hardly justifies Silvia's confidence (v. iii. 6, 7).

19. *censure*] pass opinion.

27. *moved*] solicited, as *Romeo and Juliet*, III. iv. 2, "had no time to move our daughter" (Craig).

30. *Fire*] dissyllable, as II. vii. 22; so "hour's," III. ii. 7. Cf. S. Walker's *Shakespeare's Versification*, xviii.

33–37.] With these short lines of three accents cf. lines 92–94, v. ii. 4–5, 8–9, 15–16, 19, 22–23, 25–26, 28–29, and *Richard III.* I. ii. 193–203.

34 *sqq. Peruse this paper, etc.*] I give the corresponding passages from Montemayor, *i.e.* Yonge's translation, as printed in the *Shakespeare Library*, Pt. I. vol. i. pp. 279, 280: "Many daies Don Felix spent in endeauoring to make me know the paines which he suffered for me, and many more did I

Jul. "To Julia."—Say, from whom?
Luc. That the contents will show.
Jul. Say, say, who gave it thee?
Luc. Sir Valentine's page; and sent, I think, from Proteus.
He would have given it you; but I, being in the way,
Did in your name receive it: pardon the fault, I pray.
Jul. Now, by my modesty, a goodly broker!
Dare you presume to harbour wanton lines?
To whisper and conspire against my youth?
Now, trust me, 'tis an office of great worth,
And you an officer fit for the place.
There, take the paper: see it be return'd;
Or else return no more into my sight.
Luc. To plead for love deserves more fee than hate.
Jul. Will ye be gone?
Luc. That you may ruminate. [*Exit.*
Jul. And yet I would I had o'erlook'd the letter:
It were a shame to call her back again,
And pray her to a fault for which I chid her.

spende in making the matter strange (cf. line 103) . . . he determined in the end to write a letter vnto me; and hauing practised diuers times before with a maide of mine, and at length, with many gifts and faire promises, gotten her good will and furtherance, he gaue her the letter to deliuer to me. But to see the meanes that Rosina made vnto me (for so was she called), the dutifull seruices and vnwoonted circumstances, before she did deliuer it, the othes that she sware vnto me, and the subtle words and serious protestations she used, it was a pleasant thing, and woorthie the noting. To whom (neuerthelesse) with an angrie countenance I turned againe, saying, If I had not regard of mine owne estate, and what heereafter might be said, I would make this shamelesse face of thine be knowne euer after for a marke of an impudent and bolde minion. But bicause it is the first time, let this suffice that I haue saide, and giue thee warning to take heede of the second . . . with this she [the maid] added many wordes more (as she could do well enough) to pacifie the fained anger and ill opinion that I had conceiued of her, and taking her letter with her, she departed from me. This hauing passed thus, I began to imagine what might ensue thereof, and loue (me thought) did put a certaine desire into my minde to see the letter, though modestie and shame forbad me to ask it of my maide, especially for the wordes that had passed betweene vs, as you haue heard. And so I continued all that day vntill night, in varietie of many thoughts. But when Rosina came to helpe me to bedde, God knowes how desirous I was to haue her entreat me againe to take the letter, but she would neuer speake vnto me about it, nor (as it seemed) did so much as once thinke thereof,"—and so the heroine endures "the longest and most painfull night that euer I passed" (cf. Julia, IV. ii. 138, 139).

39, 40.] Twelve-syllable lines, but rhymed not blank. Pronounce "receive't."

41. *broker*] pander, go-between.

What 'fool is she, that knows I am a maid,
And would not force the letter to my view!
Since maids, in modesty, say "no" to that
Which they would have the profferer construe "ay."
Fie, fie, how wayward is this foolish love,
That, like a testy babe, will scratch the nurse,
And presently, all humbled, kiss the rod!
How churlishly I chid Lucetta hence,
When willingly I would have had her here!
How angerly I taught my brow to frown,
When inward joy enforced my heart to smile!
My penance is, to call Lucetta back,
And ask remission for my folly past.
What, ho! Lucetta!

Re-enter LUCETTA.

Luc. What would your ladyship?
Jul. Is 't near dinner-time?
Luc. I would it were;
That you might kill your stomach on your meat,
And not upon your maid.
Jul. What is 't that you took up so gingerly?
Luc. Nothing.
Jul. Why didst thou stoop, then?
Luc. To take a paper up that I let fall.

53. *'fool*] Ff 1–3, *fool* F 4, *a fool* Camb. 66. Re-enter Luc.] omitted Ff.

55. *maids . . . say "no," etc.*] A paraphrase on the old proverb "Maids say *nay*, and take it" (Steevens). Cf. Th. Heywood's *Wise Woman of Hogsdon*, I. ii., "Come, come, I know thou art a maid: say nay, and take them."

59. *presently*] in the same moment. Cf. III. i. 42, IV. iv. 45.

62. *angerly*] Cf. *Macbeth*, III. v. i. "Hecate, you look angerly"; and *Euphues*, I. 206, line 13, "we feede on beefe hungerly at the first."

68. *stomach*] in double sense of appetite and anger. "Meat," pronounced "mate" (Craig). "Kill," by satisfying.

73–79. *take a paper up, etc.*] So in Yonge, p. 281, "Rosina came into my chamber to helpe me to make me readie, in dooing whereof, of purpose she let the letter [previously rejected by the heroine] closely fall, which, when I perceiued, what is that that fell downe? (saide I), let me see it. It is nothing, Mistresse, saide she. Come, come, let me see it (saide I): Good Lord, Mistresse (saide she), why will you see it: it is the letter I would haue giuen you yesterday. Nay, that it is not (saide I), wherefore shewe it me, that I may see if you lie or no . . . and althoughe I knew it well indeede, yet I saide, what, this is not the same, for I know that well enough, but it is one of thy louer's letters," etc.

Jul. And is that paper nothing?
Luc. Nothing concerning me.
Jul. Then let it lie for those that it concerns.
Luc. Madam, it will not lie where it concerns,
Unless it have a false interpreter.
Jul. Some love of yours hath writ to you in rhyme.
Luc. That I might sing it, madam, to a tune.
Give me a note: your ladyship can set.
Jul. As little by such toys as may be possible.
Best sing it to the tune of "Light o' love."
Luc. It is too heavy for so light a tune.
Jul. Heavy! belike it hath some burden, then?
Luc. Ay; and melodious were it, would you sing it.
Jul. And why not you?
Luc. I cannot reach so high.
Jul. Let's see your song. How now, minion!
Luc. Keep tune there still, so you will sing it out:
And yet methinks I do not like this tune.
Jul. You do not?
Luc. No, madam; 'tis too sharp.
Jul. You, minion, are too saucy.
Luc. Nay, now you are too flat,
And mar the concord with too harsh a descant:

83. *o' love*] Theobald; *O, Loue* Ff 1, 2; *O Love* Ff 3, 4. 88. [Gives her a box on the ear] Hanmer. 92. *'tis*] Ff, *it is* Camb., arranging as one line with preceding.

81. *Give me a note: . . . set*] set it to notes for me, with play on "setting the tune," *i.e.* show me the way, answer the letter as if your own. Line 82 changes the sense of "set" to "set store by."

83. *tune of "Light o' love"*] Steevens notes it as mentioned by Margaret, *Much Ado*, III. iv. 38, and by the Gaoler's daughter in *Two Noble Kinsmen*, V. ii. 54; and Staunton refers to "A very proper dittie to the tune of Lightie Love," printed in 1570.

84. *heavy*] serious, or perhaps of its lamenting "forlorn" purport.

85. *burden*] refrain, properly a droning bass (Fr. *bourdon*) or underpart maintained throughout the song. See Chappell's *Popular Music of the Olden Time.*

94. *flat*] downright, with musical quibble.

95. *descant*] harmony added to a melody. Staunton quotes Morley's *Introduction to Practical Music*, 1597: "Descant . . . sometime they take it for the whole harmony of many voices; others sometime, for one of the voices or parts. Last of all they take it for singing a part extempore upon a plain song, in which sense we commonly use it." The same metaphor is found in Lyly's *Euphues*, I. 236, line 3, "if thou haddest . . . learned the first noat of Deskant, thou wouldest haue kept thy *Sol fa* to thyself," *i.e.* not have marred your love-happiness by introducing a third part, by introducing me to Lucilla.

There wanteth but a mean to fill your song.
Jul. The mean is drown'd with your unruly bass.
Luc. Indeed, I bid the base for Proteus.
Jul. This babble shall not henceforth trouble me.
Here is a coil with protestation! [*Tears the letter.*
Go get you gone, and let the papers lie:
You would be fingering them, to anger me.
Luc. She makes it strange; but she would be best pleased
To be so anger'd with another letter. [*Exit.*
Jul. Nay, would I were so anger'd with the same!
O hateful hands, to tear such loving words!
Injurious wasps, to feed on such sweet honey,
And kill the bees, that yield it, with your stings!
I 'll kiss each several paper for amends.
Look, here is writ "kind Julia." Unkind Julia!
As in revenge of thy ingratitude,

97. *your*] *you* F 1. 98. *bid the*] Ff 1, 2; *bid thee* Ff 3, 4. 99. *babble*] so spelt Ff. 100. [Tears the letter] Tears it Pope. 103. *best pleased*] *pleased better* Collier MS. 104. Exit] omitted F 1.

96, 97. *mean*] musically the intermediate part (alto or tenor) between treble and bass—cf. Lyly's *Gallathea*, v. iii. 188, "*Ven.* Can you sing? *Raffe.* Baselie. *Dicke.* Meanely. *Robin.* If they duble it, I will treble it"—but in line 96 it also means the correct pitch of any note, intermediate between sharp or flat, referring to lines 92–94.

98. *bid the base*] of a challenge to a contest of speed in the game "Prisoners' Base," the loser becoming a "prisoner"; then, generally, of any challenge or championing, "I try to make you captive to Proteus' love," or simply, "I stand up for Proteus." Cf. *Venus and Adonis*, 303, 304:

"To bid the wind a base he now prepares,
And whether he run or fly they know not whether."
(Warburton, substantially).

In *The Shepheardes Kalender* (Oct. line 5) of singing or piping competitions (?), "Whilome thou wont the shepheards laddes to leade | In rymes, in ridles, and in bydding base."

100. *Here is a coil, etc.*] what a fuss with love-protestations! Cf. *Much Ado*, v. ii. 98, "Yonder's old coil at home!" *New Eng. Dict.'s* earliest instance is from Drant's *Horace*, 1567—no origin suggested; "coil" (of rope) seems later. Cf. *Death of Robert, Earl of Huntly* (Hazlitt's *Dodsley*, viii. 245), "what a coil is here with your confession!"

103. *makes it strange*] Occurs in the passage quoted from Yonge, on line 34: frequent of pretence of ignorance or indifference. In *Twelfth Night*, IV. i. 14, the Clown bids Sebastian, who will not recognise him, "ungird thy strangeness." Craig quotes Audeley's *Fraternity of Vacabondes*, 1575 (New Sh. Soc., p. 8), "makynge it straunge at the first."

105. *so anger'd, etc.*] *i.e.* would it still existed, to inspire no more anger than now; Staunton would assign the line to Lucetta with emphasis on "I."

107. *Injurious*] unjust, as *3 Henry VI.* III. iii. 101, "by whose injurious doom My . . . brother . . . was done to death" (Schmidt). Halliwell quotes a long passage from Butler's *Feminine Monarchie, or the Histori of Bees*, 1634, in witness of wasps' depredations on honey and their slaughter of bees.

I throw thy name against the bruising stones,
Trampling contemptuously on thy disdain.
And here is writ "love-wounded Proteus."
Poor wounded name! my bosom, as a bed,
Shall lodge thee, till thy wound be throughly heal'd;
And thus I search it with a sovereign kiss.
But twice or thrice was "Proteus" written down.
Be calm, good wind, blow not a word away,
Till I have found each letter in the letter,
Except mine own name: that some whirlwind bear
Unto a ragged, fearful-hanging rock,
And throw it thence into the raging sea!
Lo, here in one line is his name twice writ,
"Poor forlorn Proteus, passionate Proteus,
To the sweet Julia":—that I 'll tear away.—
And yet I will not, sith so prettily
He couples it to his complaining names.
Thus will I fold them, one upon another:
Now kiss, embrace, contend, do what you will.

Re-enter LUCETTA.

Luc. Madam, dinner is ready, and your father stays.
Jul. Well, let us go.
Luc. What, shall these papers lie like tell-tales here?
Jul. If you respect them, best to take them up.

122. *fearful-hanging*] Delius, *fearfull, hanging* Ff. 130. Re-enter Luc.] omitted F 1. 131. *Madam, dinner . . .*] as one line Ff, *Madam* in separate line Hanmer.

115. *my bosom, as a bed, etc.*] Halliwell quotes *Venus and Adonis*, "Here was thy father's bed, here in my breast."

117. *search*] probe (medical), with purpose of cleansing; so "sovereign," of a remedy. Craig quotes Bacon's *Essay of Expense*, "Wounds cannot be cured without searching"; and T. Heywood's *Fair Maid of the West*, II. iv., "being searcht | He died at the third dressing." Cf. his note on "untented," *Lear*, I. iv. 321. Common in Malory, *e.g.* Bk. XIX. chap. xii., "he ransacked the three wounds, that they bled a little, and forthwith all the wounds fair healed . . . likewise he searched his body of other three wounds, and they healed in likewise."

122. *ragged*] rugged, as *Faerie Queene*, I. v. 38, "ragged cliffs."

122. *fearful-hanging*] Craig compares *Lear*, IV. i. 77, *Henry V.* III. i. 12, and Shelley's *Cenci*, III. i. 247:

"a mighty rock
Which has for unimaginable years
Sustained itself with terror and with toil
Over a gulf, and with the agony
With which it clings seems slowly coming down."

Luc. Nay, I was taken up for laying them down:
Yet here they shall not lie, for catching cold.
Jul. I see you have a month's mind to them.
Luc. Ay, madam, you may say what sights you see;
I see things too, although you judge I wink.
Jul. Come, come; will 't please you go? [*Exeunt.*

SCENE III.—*The Same. Antonio's House.*

Enter ANTONIO *and* PANTHINO.

Ant. Tell me, Panthino, what sad talk was that
Wherewith my brother held you in the cloister?
Pan. 'Twas of his nephew Proteus, your son.
Ant. Why, what of him?
Pan. He wonder'd that your lordship
Would suffer him to spend his youth at home,
While other men, of slender reputation,
Put forth their sons to seek preferment out:
Some to the wars, to try their fortune there;
Some to discover islands far away;
Some to the studious universities.
For any, or for all these exercises,
He said that Proteus your son was meet;
And did request me to importune you
To let him spend his time no more at home,

Scene III. Antonio's House] Theobald. *Panthion* Ff 3, 4 (and S.-D.).

1. *Panthino*] Ff 1, 2 (and so S.-D.);

135. *taken up*] chidden, quite common, *e.g.* Ascham's *Toxophilus* (ed. Arber, p. 72), "perceyuinge them to be espyes, toke them up sharpely."

136. *for catching cold*] the preventive "for," as in Lyly's *Mother Bombie*, I. i. 47, a spoiled youth "yet lies with his mother for catching cold."

137. *month's mind*] strong desire or affection; a phrase transferred from its proper sense of memorial prayers for the dead, an affectionate remembrance paid a month after decease (which the title of Nash's *Martin's Months Minde*, 1589, shows to be still in contemporary use), to the fanciful longing for fruit, etc., natural to women in the last month of pregnancy. Staunton quotes *Euphues*, II. 217, "ende his lyfe in Athens, although he hadde a moneths minde to England."

Scene III.

1. *sad*] serious; *As You Like It*, III. ii. 227, "Nay, the devil take mocking; speak, sad brow and true maid."

3, 12. *Proteus*] trisyllable; see note I. i. 1.

7. *Put forth their sons*] Edmund in *Lear*, I. i. 34, "hath been out nine years, and away he shall again" (Craig).

Which would be great impeachment to his age,
In having known no travel in his youth.

Ant. Nor need'st thou much importune me to that
Whereon this month I have been hammering.
I have consider'd well his loss of time,
And how he cannot be a perfect man,
Not being tried and tutor'd in the world:
Experience is by industry achieved,
And perfected by the swift course of time.
Then, tell me, whither were I best to send him?

Pan. I think your lordship is not ignorant
How his companion, youthful Valentine,
Attends the Emperor in his royal court.

Ant. I know it well.

Pan. 'Twere good, I think, your lordship sent him thither:
There shall he practise tilts and tournaments,
Hear sweet discourse, converse with noblemen,

15. *impeachment*] reproach, or ground of such.

18. *hammering*] of planning, beating into shape in the brain. So Lyly's *Mother Bombie*, II. i. 59, "my head is full of hammers"; and III. iv. 123, "heare of a wedding fresh *a beating*."

24. *whither were I best . . . ?*] Antonio is perhaps meant for one who tries to make up by obstinacy and peremptoriness, lines 65, 71, 89, for a conscious lack of initiative. Advised to send his son away, he pretends the idea is his own (line 18); but has no plan, and merely imitates the course pursued with Valentine, even down to the detail of allowance, lines 68, 69. But Valentine, and his neighbours in general, respect him, II. iv. 55–60.

27. *the Emperor . . . court*] With needless learning Monck Mason pointed out that Charles V. (emperor 1519–56) sometimes resided at Milan during his wars with Francis I., and Steevens laboured to show that a duke might be present there contemporaneously with an emperor. On the death of Franc. Sforza (duke 1525–35), the quarrel between Charles and Francis was renewed, until in 1549 Milan passed under the direct control of the former, who invested his son Philip with the duchy. But a comparison of I. iii. 41, 58 with II. iv. 76–79 shows clearly that Shakespeare never meant to distinguish the titles or the men; but gave to the emperor at Milan, as to Theseus at Athens or Solinus at Ephesus, his favourite stage title of "duke" or "ruler," without reference to his actual title or rank. In the Folio he is Duke in the list of *dramatis personæ*, in all directions for entry, and in all prefixes to his speeches; while in two of these, II. iv. 76, 77, V. iv. 138, the title of emperor is stated or implied. But Shakespeare is no more thinking of history here, than in his "duke" of Verona, IV. i. 49. His "emperor" might have been suggested by "the great Princesse Augusta Cæsarina's court" in the passage from Yonge quoted below, but is more likely simply borrowed from the Emperor's Court fixed at Naples in *Euphues*, I. 314, 319, 323, where Lyly, careless of anachronism, had placed it, imitating that of Marcus Aurelius at Rome in his model Guevara. See Introduction, pp. xxi–xxii.

30. *tilts and tournaments*] the former between two knights, the latter between two parties of knights, or at least including several combats of pairs.

And be in eye of every exercise
Worthy his youth and nobleness of birth.
Ant. I like thy counsel; well hast thou advised:
And that thou mayst perceive how well I like it
The execution of it shall make known.
Even with the speediest expedition
I will dispatch him to the Emperor's court.
Pan. To-morrow, may it please you, Don Alphonso,
With other gentlemen of good esteem,
Are journeying to salute the Emperor,
And to commend their service to his will.
Ant. Good company; with them shall Proteus go:
And, in good time! now will we break with him.

Enter PROTEUS.

Pro. Sweet love! sweet lines! sweet life!
Here is her hand, the agent of her heart;
Here is her oath for love, her honour's pawn.
O, that our fathers would applaud our loves,

36. *make known*] qy. *make it known.* 44. Enter Proteus] F 2. 45. *life!*] *life! sweet Julia* Capell.

32. *be in eye of*] have opportunity of witnessing; cf. *Merchant of Venice*, I. i. 137, "stand . . . within the eye of honour," *i.e.* do not lose sight of it.

35, 36. *that thou . . . make known*] "that . . . perceive," grammatically superfluous, ceases to be so if "it" be supplied before "known"; but I leave the text as probably one of the many cases of carelessly changed construction for which Dr. Abbott finds a variety of reasons. *Sh. Grammar*, secs. 409 *sqq.*

38. *I will dispatch him, etc.*] There is no hint that Antonio knows of or suspects Proteus' attachment, which is the reason of Don Felix' forced departure in Montemayor, p. 283: "of these our mutuall loues (when as now they were most assured) his father had some intelligence, and whosoever re-uealed them first, perswaded him so cunningly, that his father (fearing lest he would haue married me out of hand) sent him to the great Princesse Augusta Cæsarina's court, telling him, it was not meete that a yoong Gentleman, and of so noble a house as he was, should spend his youth idly at home, where nothing could be learned but examples of vice, whereof the verie same idlenes (he said) was the only Mistresse. He went away so pensiue, that his great greefe would not suffer him to acquaint me with his departure; which when I knew how sorrowfull I remained," etc. This may suggest Julia's mute farewell, II. ii. 16, 17.

39. *Don Alphonso*] general title of rank, but no doubt suggested by the Spanish tale. Cf. "Don Antonio," II. iv. 54.

44. *in good time!*] *à propos*—often of people arriving opportunely, as *Richard III.* III. i. 95, "Now, in good time, here comes the Duke of York."

44. *break with him*] break our purpose to him; cf. III. i. 59, "I am to break with thee of some affairs."

48. *O, that our fathers, etc.*] Cf. lines 80, 81. Antonio's opposition seems to be merely dreaded by Proteus, not declared. Zupitza suggested that the poet deleted the father's knowledge to deprive Proteus of the excuse that his faithless-

To seal our happiness with their consents!
O heavenly Julia!
Ant. How now? what letter are you reading there?
Pro. May't please your lordship, 'tis a word or two
Of commendations sent from Valentine,
Deliver'd by a friend that came from him.
Ant. Lend me the letter; let me see what news.
Pro. There is no news, my lord; but that he writes
How happily he lives, how well beloved,
And daily graced by the Emperor;
Wishing me with him, partner of his fortune.
Ant. And how stand you affected to his wish?
Pro. As one relying on your lordship's will,
And not depending on his friendly wish.
Ant. My will is something sorted with his wish.
Muse not that I thus suddenly proceed;
For what I will, I will, and there an end.
I am resolved that thou shalt spend some time
With Valentinus in the Emperor's court:
What maintenance he from his friends receives,
Like exhibition thou shalt have from me.
To-morrow be in readiness to go:
Excuse it not, for I am peremptory.
Pro. My lord, I cannot be so soon provided:
Please you, deliberate a day or two.

67. *Valentinus* F 1, *Valentino* Ff 2–4.

ness was in accord with his parent's wish. Of Julia's father, with whom she is living in I. ii. 131, we hear no more; and from II. vii. 86, 87, should infer his death. In Montemayor, p. 277, Felismena's father is dead before her passion begins.

51. *what letter, etc.*] The incident, while illustrating Proteus' resource in deceit, and perhaps his moral cowardice, anticipates the Duke's capture of Valentine's verses to Silvia.

53. *commendations*] remembrances, a term derived from the usual form of commencing a letter, *e.g.* "Right worchipfull hosbond, I recommand me ..." (*Paston Letters*, ed. Gairdner,

63. *sorted with*] fitted to, correspondent with; "sorted to no proof," *Taming*, IV. iii. 43.

69. *exhibition*] allowance for maintenance, a term surviving only at schools or universities. Cf. William Barker's examination of September 15, 1571 (Murdin, *Burghley Papers*, p. 95), "the Queene's Majestie hir Mother, gave me Exibition at my first coming to Cambridge." Rann quotes *King Lear*, I. ii. 25, "Confined to exhibition."

71. *peremptory*] Accented on first syllable, as *Taming*, II. i. 132, "I am as peremptory as she proud-minded," and always at this date; cf. Marlowe's *Tamburlaine*, *passim*.

Ant. Look, what thou want'st shall be sent after thee:
No more of stay! to-morrow thou must go.
Come on, Panthino: you shall be employ'd
To hasten on his expedition. [*Exeunt Ant. and Pan.*
Pro. Thus have I shunn'd the fire for fear of burning,
And drench'd me in the sea, where I am drown'd.
I fear'd to show my father Julia's letter,
Lest he should take exceptions to my love;
And with the vantage of mine own excuse
Hath he excepted most against my love.
O, how this spring of love resembleth
The uncertain glory of an April day,
Which now shows all the beauty of the sun,
And by and by a cloud takes all away!

Re-enter PANTHINO.

Pan. Sir Proteus, your father calls for you:
He is in haste; therefore, I pray you, go.
Pro. Why, this it is: my heart accords thereto,
And yet a thousand times it answers "no." [*Exeunt.*

76. *Panthino*] *Panthion* Ff 3, 4. 77. Exeunt . . .] Rowe. 84. *resembleth*] *resembleth well* Pope. 87. Re-enter Pan.] omitted F 1. 88. *father*] *Fathers* F 1.

81. *take exceptions*] make objections; cf. line 83 and II. iv. 155, v. ii. 3. In T. Heywood's *Fortune by Land and Sea*, I. i., "Sorry, sir boy, you will not take exceptions," *i.e.* resent my insulting words (Craig).

83. *excepted . . . against*] opposed, made objections in a *practical* way. The ordinary sense is found II. iv. 155.

84. *resembleth*] a quadrisyllable, as Theobald perceived, rejecting Pope's addition. The Elizabethan poets frequently insert a vowel in pronunciation between a liquid and a preceding mute; see Sid. Walker's *Shakespeare's Versification*, pp. 7 *sqq*. Cf. II. iv. 209, "dazzled" (trisyllable); Marlowe's *Jew of Malta*, IV. v. 51, "Commend me to him, sir, most humbly" (trisyllable); Thos. Heywood's *The English Traveller*, IV. vi. 5, "As I shall *doubtless* acquit myself"; Spenser's *Faerie Queene*, II. xii. 45, "besprinkeled," to rhyme with "wed," etc. Johnson suggested that "right" was lost at the end of the line, a loss due to the corruption of an original "light" at the end of line 86 into the present "sun." Mr. Craig supposes the following lines of Moore imitated from this passage:—"Our first young love resembles | That short but brilliant ray | Which smiles and weeps and trembles | Through April's earliest day" (*Works*, "Ballads and Songs," ed. 1850, p. 292).

ACT II

SCENE I.—*Milan. The Duke's Palace.*

Enter VALENTINE *and* SPEED.

Speed. Sir, your glove.
Val. Not mine; my gloves are on.
Speed. Why, then, this may be yours, for this is but one.
Val. Ha! let me see: ay, give it me, it 's mine:
Sweet ornament that decks a thing divine!
Ah, Silvia, Silvia!
Speed. Madam Silvia! Madam Silvia!
Val. How now, sirrah?
Speed. She is not within hearing, sir.
Val. Why, sir, who bade you call her?
Speed. Your worship, sir; or else I mistook.
Val. Well, you 'll still be too forward.
Speed. And yet I was last chidden for being too slow.
Val. Go to, sir: tell me, do you know Madam Silvia?
Speed. She that your worship loves?
Val. Why, how know you that I am in love?
Speed. Marry, by these special marks: first, you have learn'd, like Sir Proteus, to wreathe your arms, like a male-content; to relish a love-song, like a robin-redbreast; to walk alone, like one that had the pestilence; to sigh, like a school-boy that had lost his A B C; to weep, like a young

Scene I.—Milan] Pope. *Scene I.* . . . Palace] Theobald.

1, 2. *on . . . one*] The pun may show that the labialising pronunciation of the numeral ("won") was not yet universal; "it does not appear to be older in literature than about A.D. 1500" (Skeat); while in the last decade of the century it was often written "on." Prof. Herford aptly cites *Love's Labour's Lost*, IV. ii. 85, "Master Parson, quasi pers-on. An if one should be pierced, which is the one?"

17. *wreathe your arms*] fold them, a sign of melancholy. *Love's Labour's Lost*, III. i. 195–197, "Dan Cupid . . . lord of folded arms, Liege of all . . . malcontents" (Craig).

18. *male-content*] the Latin "e" still retained, as in Lyly's *Sapho and Phao*, III. i. 13, "belike you are a male content" (composed 1582). Marston's *Malcontent* was acted 1601. With this passage cf. the "marks" of love enumerated by Rosalind, *As You Like It*, III. ii. 391 *sqq.*

21. *his A B C*] Halliwell prints in facsimile a broadside Alphabet of rhymed moral maxims "Translated out of Base-almaine into English, Anno

wench that had buried her grandam; to fast, like one that takes diet; to watch, like one that fears robbing; to speak puling, like a beggar at Hallowmas. You were wont, when you laugh'd, to crow like a cock; when you walk'd, to walk like one of the lions; when you fasted, it was presently after dinner; when you look'd sadly, it was for want of money: and now you are metamorphosed with a mistress, that, when I look on you, I can hardly think you my master.

Val. Are all these things perceived in me?

Speed. They are all perceived without ye.

Val. Without me? they cannot.

Speed. Without you? nay, that's certain, for, without you were so simple, none else would: but you are so without these follies, that these follies are within you, and shine through you like the water in an urinal, that not an eye that sees you but is a physician to comment on your malady.

Val. But tell me, dost thou know my lady Silvia?

Speed. She that you gaze on so, as she sits at supper?

Val. Hast thou observed that? even she I mean.

Speed. Why, sir, I know her not.

Val. Dost thou know her by my gazing on her, and yet knowest her not?

22. *buried*] F 1, *lost* Ff 2–4. 46. *my*] omitted Ff 3, 4.

1575." Mr. Craig compares "abseybook," *King John*, I. i. 196.

24, 25. *puling . . . Hallowmas*] whining. Tollet mentions a custom in Staffordshire of begging for "soul-cakes" or other alms on All Saints' Day, the eve of All Souls', November 2.

27. *one of the lions*] in the Tower (Ritson), where their stately pacing might be most conveniently observed.

28. *presently*] immediately; cf. I. ii. 59, III. i. 42, IV. iv. 45.

36. *none else would*] "be so simple," Johnson; I think, rather, "perceive them," cf. line 38. His love-secret would be unread, were he not too simple to disguise the symptoms. Compare all this with Valentine's confidences to Proteus in scene iv. and Launce in III. i. 264 *sqq*.

39. *urinal*] evidently a small glass, or transparent tube, for testing urine. Cotgrave gives "*Vrinal*: an vrinal; also, a Jordan, or Chamberpot," evidently distinguishing the first sense of the word from this latter (Craig). The New Sydenham Society's *Lexicon of Medicine* (1899) has "*Urinal*. A vessel in which urine is kept for convenience or inspection"; and Dekker's use of "urinalist" (*Match me in London*, iii., quoted *Cent. Dict.*) for one who inspects urine medically seems to establish a contemporary medical sense for "urina."

Speed. Is she not hard-favour'd, sir?
Val. Not so fair, boy, as well-favour'd.
Speed. Sir, I know that well enough.
Val. What dost thou know?
Speed. That she is not so fair as, of you, well favour'd.
Val. I mean that her beauty is exquisite, but her favour infinite.
Speed. That 's because the one is painted, and the other out of all count.
Val. How painted? and how out of count?
Speed. Marry, sir, so painted, to make her fair, that no man counts of her beauty.
Val. How esteemest thou me? I account of her beauty.
Speed. You never saw her since she was deform'd.
Val. How long hath she been deform'd?
Speed. Ever since you loved her.
Val. I have loved her ever since I saw her; and still I see her beautiful.
Speed. If you love her, you cannot see her.
Val. Why?
Speed. Because Love is blind. O, that you had mine eyes; or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungarter'd!
Val. What should I see then?
Speed. Your own present folly, and her passing deformity: for he, being in love, could not see to garter his hose; and you, being in love, cannot see to put on your hose.

77. *put on your hose*] *put on your shoes* or *beyond your nose* Camb. conj.

48. *hard-favour'd*] harsh-featured, ugly. Mr. Craig quotes *As You Like It*, III. iii. 42.

49. *Not so fair, etc.*] her gracious nature surpasses even her beauty; so explained by Valentine, lines 53, 54.

59. *counts of her beauty*] and therefore no man seeks her "favour," the other member of Speed's antithesis, line 55.

62. *deform'd*] changed from her true shape. Speed merely means that love falsifies the appearance of its object.

71. *chid at*] in five other places in Shakespeare, *e.g.*, *Romeo and Juliet*, III. ii. 95, "O what a beast was I to chide at him" (Marshall). Used without "at," line 12, above.

72. *ungarter'd*] So *As You Like It*, III. ii. 398, "your hose should be ungarter'd," as a sign of love.

77. *put on your hose*] in support of

Val. Belike, boy, then, you are in love; for last morning you could not see to wipe my shoes.

Speed. True, sir; I was in love with my bed: I thank you, you swinged me for my love, which makes me the bolder to chide you for yours.

Val. In conclusion, I stand affected to her.

Speed. I would you were set, so your affection would cease.

Val. Last night she enjoin'd me to write some lines to one she loves.

Speed. And have you?

Val. I have.

Speed. Are they not lamely writ?

Val. No, boy, but as well as I can do them. Peace! here she comes.

Speed. [*Aside.*] O excellent motion! O exceeding puppet! Now will he interpret to her.

Enter SILVIA.

Val. Madam and mistress, a thousand good-morrows.

Speed. [*Aside.*] O, give ye good even! here 's a million of manners.

Sil. Sir Valentine and servant, to you two thousand.

93, 96, 99. [Aside] Capell. 94. Enter Silvia] Rowe, omitted Ff.

"shoes" (which would lead up to line 79) the Camb. Edd. note the "shoe untied" as a mark of love in *As You Like It*, III. ii. 352, and the misprint "hose" for "shoes" in Greene's *Groatsworth of Wit* (cf. ed. Dyce, p. xxviii); but "hose" is thoroughly in accord with the Lylian trick of repetition (cf. I. i. 139, 140, "mind"), nor need we suppose Valentine's hose absent, but merely in some disorder, the points untied, etc.

81. *swinged*] beat, as III. i. 379.

84. *set*] seated, opposed to "stand," line 83, with notion of an end as of the sun set (Malone), though Halliwell says "*set down*, in the sense of *put* down."

93, 94. *motion . . . puppet . . . interpret*] "motion" = puppet-play, as the "new motion of the city of Nineveh," alluded to by Ben Jonson (*Every Man Out of his Humour*, II. i.) and others. The instance quoted, however, by Steevens from Beaumont and Fletcher, *Rule a Wife, etc.* [II. i. 63, Margarita, of the proposed husband she intends to manage], "if he be that motion that thou speak'st of," shows that it also meant "puppet." Probably both "motion" and "puppet" here are applied to Silvia in her fine dress. "Interpret," discourse, of the dialogue supplied by the manipulator of the puppets. Mr. Craig cites Nash's *Pierce Pennilesse*, 1592 (*Works*, ed. M'Kerrow, i. 173, lines 10, 11), "the puling accent of her voyce is like a fained treble or ones voyce that *interprets to* the puppets."

98. *servant*] payer of authorised attentions, not pledging the lady.

Speed. [*Aside.*] He should give her interest, and she gives it him.

Val. As you enjoin'd me, I have writ your letter
Unto the secret nameless friend of yours;
Which I was much unwilling to proceed in,
But for my duty to your ladyship.

Sil. I thank you, gentle servant: 'tis very clerkly done.

Val. Now trust me, madam, it came hardly off;
For, being ignorant to whom it goes,
I writ at random, very doubtfully.

Sil. Perchance you think too much of so much pains?

Val. No, madam; so it stead you, I will write,
Please you command, a thousand times as much:
And yet—

Sil. A pretty period! Well, I guess the sequel;
And yet I will not name it;—and yet I care not;—
And yet take this again:—and yet I thank you;
Meaning henceforth to trouble you no more.

Speed. [*Aside.*] And yet you will; and yet another "yet,"

Val. What means your ladyship? do you not like it?

Sil. Yes, yes: the lines are very quaintly writ;
But since unwillingly, take them again.
Nay, take them.

Val. Madam, they are for you.

Sil. Ay, ay: you writ them, sir, at my request;
But I will none of them; they are for you:
I would have had them writ more movingly.

Val. Please you, I 'll write your ladyship another.

Sil. And when it 's writ, for my sake read it over,
And if it please you, so; if not, why, so.

Val. If it please me, madam, what then?

Sil. Why, if it please you, take it for your labour:

99. Speed] Sil. Ff 2, 3. 117. [Aside] Rowe. 121. *for*] *writ for* Anon. conj.

105. *clerkly*] scholarly.
110. *stead*] assist.
119. *quaintly*] cunningly, skilfully. Cf. III. i. 117, "a ladder, quaintly made of cords," and *Merchant of Venice*, III. iv. 69, "tell quaint lies"; the sense of oddity is not Elizabethan.
121. *are for you*] "writ" would mend the metre, and might easily have dropped out; while in the next line "Ay, ay" seems to imply a *repetition* of his words; but I adhere to the principle of leaving the Folio reading undisturbed where it yields sense.

And so, good morrow, servant. [*Exit.*

Speed. O jest unseen, inscrutable, invisible,
As a nose on a man's face, or a weathercock on a steeple!
My master sues to her; and she hath taught her suitor,
He being her pupil, to become her tutor.
O excellent device! was there ever heard a better,
That my master, being scribe, to himself should write the letter?

Val. How now, sir? what are you reasoning with yourself?

Speed. Nay, I was rhyming: 'tis you that have the reason.

Val. To do what?

Speed. To be a spokesman from Madam Silvia.

Val. To whom?

Speed. To yourself: why, she wooes you by a figure.

Val. What figure?

Speed. By a letter, I should say.

Val. Why, she hath not writ to me?

Speed. What need she, when she hath made you write to yourself? Why, do you not perceive the jest?

Val. No, believe me.

Speed. No believing you, indeed, sir. But did you perceive her earnest?

Val. She gave me none, except an angry word.

Speed. Why, she hath given you a letter.

Val. That's the letter I writ to her friend.

131–136. *O jest . . . letter*] The long irregular doggerel of an older period, as in lines 1–2, 156–157 of this scene, and I. i. 76–80, 110–111. There is a good deal of it in *Love's Labour's Lost* and *Comedy of Errors*, and some, though less (62 lines), in *Taming*, relics, perhaps, in the two latter, of preceding work.

132. *nose . . . face*] Halliwell aptly quotes Pettie's translation of Guazzo's *Civile Conversation*, 1586: "The simple soules not perceiving that their transformation, or rather deformation, is no more seene than a nose in a man's face."

137. *reasoning*] discussing, talking of.

139, 140. *rhyming . . . reason*] Mr. Craig illustrates this old opposition by *Henry V.* v. ii. 166–168, "these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again."

144. *by a figure*] play, device; *i.e.* indirectly.

154. *gave me none*] punning on the sense of "earnest" as something paid on account at the conclusion of a bargain.

Speed. And that letter hath she deliver'd, and there an end.

Val. I would it were no worse.

Speed. I 'll warrant you, 'tis as well:
For often have you writ to her, and she, in modesty,
Or else for want of idle time, could not again reply;
Or fearing else some messenger, that might her mind discover,
Herself hath taught her love himself to write unto her lover.
All this I speak in print, for in print I found it.
Why muse you, sir? 'tis dinner-time.

Val. I have dined.

Speed. Ay, but hearken, sir; though the chameleon Love can feed on the air, I am one that am nourish'd by my victuals, and would fain have meat. O, be not like your mistress; be moved, be moved. [*Exeunt.*

SCENE II.—*Verona. Julia's House.*

Enter PROTEUS *and* JULIA.

Pro. Have patience, gentle Julia.

Jul. I must, where is no remedy.

Verona] Pope. Julia's House] Theobald.

161–164. *For often . . . lover*] The regular fourteener, or old ballad metre of "six and eight," to be distinguished from the irregular dancing doggerel noted lines 131–136. Line 165, "in print I found it," suggests that they are borrowed. Mr. Gollancz says, "One cannot help thinking that Shakespeare is quoting from some play of the *Two Italian Gentlemen* type"; and it is true that the extracts from that piece printed by Halliwell are largely written in this same regular fourteener, though they do not contain this passage. See Introduction, pp. xxvi, xxvii.

165. *speak in print*] speak with precision, by rule. Cf. *Euphues*, II. 168, line 33, "Concerning the body, there is no Gentlewoman so curious as to have him [her lover] in print," *i.e.* faultless. Steevens compared Burton's *Anatomy of Melancholy*, ed. 1632, p. 539, "he must speake in print, walke in print, eat and drinke in print, and that which is all in all, he must be mad in print."

167. *I have dined*] Cf. *Euphues*, I. 201, line 6, "they all sate downe, but Euphues fed of one dish which euer stoode before him, the beautie of Lucilla."

168, 169. *the chameleon Love, etc.*] Cf. Lyly's *Endimion*, III. iv. 129, "Love is a Camelion, which draweth nothing into the mouth but ayre."

Pro. When possibly I can, I will return.
Jul. If you turn not, you will return the sooner.
Keep this remembrance for thy Julia's sake.
[*Giving a ring.*
Pro. Why, then, we'll make exchange; here, take you this.
Jul. And seal the bargain with a holy kiss.
Pro. Here is my hand for my true constancy;
And when that hour o'erslips me in the day
Wherein I sigh not, Julia, for thy sake,
The next ensuing hour some foul mischance
Torment me for my love's forgetfulness!
My father stays my coming; answer not;
The tide is now:—nay, not thy tide of tears;
That tide will stay me longer than I should.
Julia, farewell! [*Exit Julia.*
What, gone without a word?
Ay, so true love should do: it cannot speak;
For truth hath better deeds than words to grace it.

Enter PANTHINO.

Pan. Sir Proteus, you are stay'd for.
Pro. Go; I come, I come.
Alas! this parting strikes poor lovers dumb.
[*Exeunt.*

5. Giving a ring] Rowe. 16. Exit Julia] Rowe. 18. Enter Panthino] Rowe.

4. *turn not*] change not, prove unfaithful; so Rann, and it suits the context better than "depart not."

7, 8. *seal . . . holy kiss . . . hand*] Though no witnesses are present, it seems, as Douce suggested, that they are reproducing the forms of the betrothal-ceremony, the joining of hands and the formal kiss. So in *Taming*, II. i. 320, after the wooing-scene Baptista joins the hands of Katharine and Petruchio, and the latter exacts a kiss. Cf. the details of the "contract" in *Twelfth Night*, v. i. 156–161, a ceremony described in IV. iii. 26 as "assurance," the regular term.

16. *gone without a word*] See note on I. iii. 38.

19. *Sir . . . come*] as two lines in F; but intended, I think, as one, forming a couplet with line 20; "for" and "Go" are extra-metrical—"for" as often after the fourth or sixth syllable and before a pause, "Go" as exclamatory. Cf. v. iv. 71, note, and Introduction, p. xiii, footnote.

SCENE III.—*The Same. A Street.*

Enter LAUNCE, *leading a dog.*

Launce. Nay, 'twill be this hour ere I have done weeping: all the kind of the Launces have this very fault. I have received my proportion, like the prodigious son, and am going with Sir Proteus to the Imperial's court. I think Crab, my dog, be the sourest-natured dog that lives: my mother weeping, my father wailing, my sister crying, our maid howling, our cat wringing her hands, and all our house in a great perplexity, yet did not this cruel-hearted cur shed one tear: he is a stone, a very pebble stone, and has no more pity in him than a dog: a Jew would have wept to have seen our parting; why, my grandam, having no eyes, look you, wept herself blind at my parting. Nay, I 'll show you the manner of it. This shoe is my father: no, this left shoe is my father: no, no, this left shoe is my mother: nay, that cannot be so neither: yes, it is so, it is so, it hath the worser sole. This shoe, with the hole in it, is my mother, and this my father; a vengeance on 't! there 'tis. Now, sir, this staff is my sister, for, look you, she is as white as a lily, and as small as a wand: this hat is Nan, our maid: I am the dog: no, the dog is himself, and I am the dog,—oh! the dog is me, and I am myself; ay, so, so. Now come I to my father; Father, your blessing: now should not the shoe speak a word for weeping: now should I kiss my father; well, he weeps on. Now come I to my

A Street] Theobald. leading a dog] with his dog Crab, Pope. 11. *pebble*] *pibble* Ff.

3, 4. *proportion . . . prodigious*] for "portion" and "prodigal."

5. *the Imperial's*] Launce's vulgarism; but cf. Webster's *White Devil*, v. iii., "See, yon's the infernal that would make up sport" (of the Moorish girl Zanche).

24 *sqq. I am the dog*] Absolutely no need to emend, with Hanmer, Launce's confusion in this passage.

mother: O, that she could speak now, like a wood woman! well, I kiss her: why, there 'tis; here's my mother's breath up and down. Now come I to my sister; mark the moan she makes. Now the dog all this while sheds not a tear, nor speaks a word; but see how I lay the dust with my tears.

Enter PANTHINO.

Pan. Launce, away, away, aboard! thy master is shipp'd, and thou art to post after with oars. What's the matter? why weepest thou, man? Away, ass! you'll lose the tide, if you tarry any longer.

Launce. It is no matter if the tied were lost; for it is the unkindest tied that ever any man tied.

Pan. What's the unkindest tide?

Launce. Why, he that's tied here, Crab, my dog.

Pan. Tut, man, I mean thou'lt lose the flood, and, in losing the flood, lose thy voyage, and, in losing thy voyage, lose thy master, and, in losing thy master, lose thy service, and, in losing thy service,—Why dost thou stop my mouth?

Launce. For fear thou shouldst lose thy tongue.

Pan. Where should I lose my tongue?

30, 31. *a wood woman*] Theobald, *a would-woman* Ff, *an ould woman* Pope. 35. Enter Panthino] Rowe. 41, 42. *tied . . . tied . . . tied*] *ty'd . . . ty'd . . . ty'd* Steevens, *tide . . . Tide . . . tide* F 1, *tide . . . Tide . . . tyde* Ff 2–4.

30. *wood*] mad, distracted; Theobald, while emending, suggested that "would" might be Launce's mistake for "wood." Perhaps there is also a pun on the material of which his shoes are made.

32. *up and down*] exactly; as *Much Ado*, II. i. 124, "Here's his dry hand up and down," Ursula recognising Antonio in his mask (Halliwell). Mr. Craig quotes Day's *Ile of Guls* (*Works*, Bullen, p. 98), "I am in her mind for that up and down."

39–41. *tide . . . tied*] Steevens noted the pun in Lyly's *Endimion*, IV. ii. 9–11, "the tyde tarieth no man . . . *Epi.* A monstrous lye; for I was tide two houres, and tarried for one to vnlose mee"; and Boswell much earlier in Heywood's *Proverbs*, 1546, whence Lyly took it—"The tyde taryeth no man, but here to scan | Thou art tyed so that thou taryest every man." It is found also in *The Two Italian Gentlemen* (entered Sta. Reg. November 12, 1584), where Crackstone, led off in the meshes of a net, misquotes "the parverbe 'no body tarries for the tide'" (Introduction, p. xxv).

52–54. *tongue . . . In thy tail!*] Cf. *Taming*, II. i. 215–220.

Launce. In thy tale.
Pan. In thy tail!
Launce. Lose the tide, and the voyage, and the master, and the service, and the tied! Why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my sighs.
Pan. Come, come away, man; I was sent to call thee.
Launce. Sir, call me what thou darest.
Pan. Wilt thou go?
Launce. Well, I will go. [*Exeunt.*

SCENE IV.—*Milan. The Duke's Palace.*

Enter SILVIA, VALENTINE, THURIO, *and* SPEED.

Sil. Servant!
Val. Mistress? [*They converse apart.*
Speed. Master, Sir Thurio frowns on you.
Val. Ay, boy, it's for love.
Speed. Not of you.
Val. Of my mistress, then.
Speed. 'Twere good you knock'd him. [*Exit.*
Sil. Servant, you are sad.
Val. Indeed, madam, I seem so.
Thu. Seem you that you are not?
Val. Haply I do.
Thu. So do counterfeits.
Val. So do you.
Thu. What seem I that I am not?

54. *thy tail*] Ff, *my tail?* Hanmer; [Kicking him.] Anon. conj. 56. *tied*] Singer, *tide* Ff.

Scene IV.

Milan] Pope. . . . Palace] Theobald. 2. They . . . apart] Capell. 7. Exit] Camb.

57. *the river*] the Adige. Cf. I. i. 52, 53, 54 note. "I have a humour to knock you indifferently well."

Scene IV.

7. *knock'd him*] Cf. *Henry V.* II. i.

Val. Wise.
Thu. What instance of the contrary?
Val. Your folly.
Thu. And how quote you my folly?
Val. I quote it in your jerkin.
Thu. My jerkin is a doublet.
Val. Well, then, I 'll double your folly.
Thu. How?
Sil. What, angry, Sir Thurio! do you change colour?
Val. Give him leave, madam; he is a kind of chameleon.
Thu. That hath more mind to feed on your blood than live in your air.
Val. You have said, sir.
Thu. Ay, sir, and done too, for this time.
Val. I know it well, sir; you always end ere you begin.
Sil. A fine volley of words, gentlemen, and quickly shot off.
Val. 'Tis indeed, madam; we thank the giver.
Sil. Who is that, servant?
Val. Yourself, sweet lady; for you gave the fire. Sir Thurio borrows his wit from your ladyship's looks, and spends what he borrows kindly in your company.

18. *quote*] observe, note, as *Hamlet*, II. i. 111, 112, "I am sorry that with better heed and judgment | I had not quoted him" (Steevens). Originally of numbering off into chapters, Lat. *quotare*, to say how many (Skeat); then, as here, of any marginal note or gloss, influenced perhaps by the Fr. *côte*, cf. "coting in the margant," *Euphues*, II. 51, line 28. F spells "quoat" in lines 18, 19, but the pronunciation was "cote," as Malone observed, giving us the pun in line 19.

19, 20. *jerkin . . . doublet*] The doublet was a loose upper garment worn over the shirt, the jerkin a long jacket worn over, or instead of, the doublet. In Montemayor's tale, p. 290, Felismena says: "Don Felix had on a paire of ash colour hose . . . his dublet was of white saten, embrodered with knots of golde, and likewise an embrodered ierkin of the same coloured veluet; and his short cape cloke was of blacke veluet," etc.

21. *I'll double your folly*] a pun repeated in Jonson's *Cynthia's Revels*, III. iii., "*Asot.* I gave him a doublet. *Amor.* Double your benevolence, and give him the hose too."

22. *How?*] to express surprise or annoyance, as *Taming*, v. ii. 82.

28. *live in your air*] "in" for "on," which would have been proper to the chameleon.

39. *kindly*] of *natural* affection (kind) or gratitude, as usual.

Thu. Sir, if you spend word for word with me, I shall make your wit bankrupt.

Val. I know it well, sir; you have an exchequer of words, and, I think, no other treasure to give your followers, for it appears, by their bare liveries, that they live by your bare words.

Sil. No more, gentlemen, no more:—here comes my father.

Enter DUKE.

Duke. Now, daughter Silvia, you are hard beset.
Sir Valentine, your father is in good health:
What say you to a letter from your friends
Of much good news?

Val. My lord, I will be thankful
To any happy messenger from thence.

Duke. Know ye Don Antonio, your countryman?

Val. Ay, my good lord, I know the gentleman
To be of worth, and worthy estimation,
And not without desert so well reputed.

Duke. Hath he not a son?

Val. Ay, my good lord; a son that well deserves
The honour and regard of such a father.

Duke. You know him well?

Val. I know him as myself; for from our infancy
We have conversed and spent our hours together:
And though myself have been an idle truant,
Omitting the sweet benefit of time
To clothe mine age with angel-like perfection,
Yet hath Sir Proteus, for that's his name,
Made use and fair advantage of his days;
His years but young, but his experience old;
His head unmellow'd, but his judgment ripe;
And, in a word, for far behind his worth

48. Enter Duke] omitted Ff; . . . attended] Capell. 53. *happy*] omitted Ff 2–4. 56. *worth*] *wealth* Collier MS. 61. *know*] Hanmer, *knew* Ff.

53. *happy messenger*] bearer of good news.
54. *Don Antonio*] so "Don Alphonso," I. iii. 39.
63. *conversed*] kept company (Craig).
65. *Omitting*] letting slip.
70. *head unmellow'd*] untinged with grey.

Comes all the praises that I now bestow,
He is complete in feature and in mind
With all good grace to grace a gentleman.
Duke. Beshrew me, sir, but if he make this good,
He is as worthy for an empress' love
As meet to be an emperor's counsellor.
Well, sir, this gentleman is come to me,
With commendation from great potentates;
And here he means to spend his time awhile:
I think 'tis no unwelcome news to you.
Val. Should I have wish'd a thing, it had been he.
Duke. Welcome him, then, according to his worth.
Silvia, I speak to you, and you, Sir Thurio,
For Valentine, I need not cite him to it:
I will send him hither to you presently. [*Exit.*
Val. This is the gentleman I told your ladyship
Had come along with me, but that his mistress
Did hold his eyes lock'd in her crystal looks.
Sil. Belike that now she hath enfranchised them,
Upon some other pawn for fealty.
Val. Nay, sure, I think she holds them prisoners still.
Sil. Nay, then, he should be blind; and, being blind,
How could he see his way to seek out you?
Val. Why, lady, Love hath twenty pair of eyes.
Thu. They say that Love hath not an eye at all.
Val. To see such lovers, Thurio, as yourself:
Upon a homely object Love can wink.
Sil. Have done, have done; here comes the gentleman.

Enter PROTEUS.

Val. Welcome, dear Proteus! Mistress, I beseech you,
Confirm his welcome with some special favour.

81. *unwelcome*] *welcome* Ff 2–4. 85. *cite*] Ff, *'cite* Rann. 86. Exit] Rowe. 99. Enter Proteus] omitted F 1.

72. *Comes*] old plural, as often.
73. *feature*] of general personal appearance, not of face merely; the hunchback, *Richard III.* (I. i. 19), says he is "Cheated of feature by dissembling nature" (quoted by Malone).
85. *cite*] Rann and Malone read "'cite," interpreting as "excite" and "incite" respectively.
86. *presently*] now.
99. Enter Prot.] Collier, followed by Camb. Edd., added "Exit Thurio," because Ff assign line 116 to him.

Sil. His worth is warrant for his welcome hither,
If this be he you oft have wish'd to hear from.
Val. Mistress, it is: sweet lady, entertain him
To be my fellow-servant to your ladyship.
Sil. Too low a mistress for so high a servant.
Pro. Not so, sweet lady: but too mean a servant
To have a look of such a worthy mistress.
Val. Leave off discourse of disability:
Sweet lady, entertain him for your servant.
Pro. My duty will I boast of; nothing else.
Sil. And duty never yet did want his meed.
Servant, you are welcome to a worthless mistress.
Pro. I 'll die on him that says so but yourself.
Sil. That you are welcome?
Pro. That you are worthless.

Enter Servant.

Ser. Madam, my lord your father would speak with you.
Sil. I wait upon his pleasure. [*Exit Ser.*] Come, Sir Thurio,
Go with me. Once more, new servant, welcome:
I 'll leave you to confer of home affairs;
When you have done, we look to hear from you.
Pro. We 'll both attend upon your ladyship.
[*Exeunt Silvia and Thurio.*
Val. Now tell me, how do all from whence you came?
Pro. Your friends are well, and have them much commended.
Val. And how do yours?
Pro. I left them all in health.
Val. How does your lady? and how thrives your love?

108. *a worthy*] Ff 2–4, *a worthy a* F 1. 115. *That*] *No, that* Johnson. Enter Servant] Theobald; Enter Thurio Collier; omitted Ff. 116. Ser.] Theobald, Thur. Ff. 117. [Exit Ser.] Theobald. 121. Exeunt Silvia and Thurio] Rowe.

104. *entertain*] engage; *King Lear*, III. vi. 83, "You, sir, I entertain for one of my hundred."

114. *die on*] die in fight with. Marshall quotes *Look About You* (Dodsley), vii. 442, "I 'll die upon the slanderer."

116. Ser.] Theobald was clearly right in correcting "Thur." of Ff; in line 117 Silvia evidently addresses some one else before turning to Thurio.

123. *have them much commended*] have sent their kindest messages; cf. "commendations," I. iii. 53.

Pro. My tales of love were wont to weary you;
I know you joy not in a love-discourse.
Val. Ay, Proteus, but that life is alter'd now:
I have done penance for contemning Love,
Whose high imperious thoughts have punish'd me
With bitter fasts, with penitential groans,
With nightly tears, and daily heart-sore sighs;
For, in revenge of my contempt of love,
Love hath chased sleep from my enthralled eyes,
And made them watchers of mine own heart's sorrow.
O gentle Proteus, Love's a mighty lord,
And hath so humbled me, as I confess
There is no woe to his correction,
Nor to his service no such joy on earth.
Now, no discourse, except it be of love;
Now can I break my fast, dine, sup and sleep,
Upon the very naked name of love.
Pro. Enough; I read your fortune in your eye.
Was this the idol that you worship so?
Val. Even she; and is she not a heavenly saint?
Pro. No; but she is an earthly paragon.
Val. Call her divine.
Pro. I will not flatter her.
Val. O, flatter me; for love delights in praises.
Pro. When I was sick, you gave me bitter pills;
And I must minister the like to you.
Val. Then speak the truth by her; if not divine,

130. *high imperious thoughts*] Cf. Fletcher and Massinger's *Custom of the Country*, I. i. 238, 239, "Empire and more imperious Love alone | Rule and admit no rivals"; also *Alcilia*, 1595, "Lordshippe and Loue no partners may endure."—Ital. "Nè amor, nè signoria ruole compagnia." Johnson read "Those" for "Whose."

138. *no woe to*] *i.e.* compared to, as Beaumont and Fletcher, *King and No King*, IV. ii. 53, "The wind is fix'd to thee."

145, 146. *heavenly . . . earthly paragon*] Mr. Craig compares *Cymbeline*, III. vi. 42, 43, "an angel! or, if not, | An earthly paragon."

149, 150. *When I was sick, etc.*] There is reminiscence here, and in Valentine's preceding speech, lines 128 *sqq.*, of the scene in *Euphues and his England* (Lyly's *Works*, II. 91–93), where, on Euphues' recantation of his invectives against love and acknowledgment of the Englishwomen's charm, Philautus rounds on him for his former preaching.

151–153. *if not divine . . . principality, etc.*] admit she is at least celestial. Staunton quoted Scot's *Discoverie of*

Yet let her be a principality,
Sovereign to all the creatures on the earth.
Pro. Except my mistress.
Val. Sweet, except not any;
Except thou wilt except against my love.
Pro. Have I not reason to prefer mine own?
Val. And I will help thee to prefer her too:
She shall be dignified with this high honour,—
To bear my lady's train, lest the base earth
Should from her vesture chance to steal a kiss,
And, of so great a favour growing proud,
Disdain to root the summer-swelling flower,
And make rough winter everlastingly.
Pro. Why, Valentine, what braggardism is this?
Val. Pardon me, Proteus: all I can is nothing
To her, whose worth makes other worthies nothing;
She is alone.
Pro. Then let her alone.
Val. Not for the world: why, man, she is mine own;
And I as rich in having such a jewel
As twenty seas, if all their sand were pearl,
The water nectar, and the rocks pure gold.
Forgive me, that I do not dream on thee,
Because thou see'st me dote upon my love.
My foolish rival, that her father likes
Only for his possessions are so huge,

164. *braggardism*] *Bragadisme* Ff. 166. *makes*] *make* F 1.

Witchcraft, 1584, p. 500, "The first he calleth Seraphim, the second Cherubim, the third thrones, the fourth dominations, the fifth virtues, the sixth powers, the seventh principalities, the eighth archangels, the ninth and inferior sort he calleth angels." Steevens had quoted Romans viii. 38, "nor angels, nor principalities." Johnson compared the kindred use of "state" for a person of high condition.

155. *Except, etc.*] *i.e.* to place any as her equal is a detraction from her. Cf. I. iii. 81, 83.

162. *summer-swelling*] that burgeons in summer Sir Arthur Gorges' "summer-swelling shore" (translation of Lucan, viii. 826, "ripasque æstate tumentes," 1614, p. 554), cited by Steevens, is spoken rather of the summer swelling of the Nile, though with allusion also to fertility caused thereby.

167. *is alone*] is unique, peerless. Cf. the MS. play *Buggbears* (early Eliz.), I. ii., "That's alone," to express emphatic approval.

172. *do not dream on thee*] seem careless in my welcome, or of your feelings; the hyperbolical "dream" is merely to parallel "dote" in line 173.

175. *for*] because, as IV. iii. 24.

Is gone with her along; and I must after,
For love, thou know'st, is full of jealousy.
Pro. But she loves you?
Val. Ay, and we are betroth'd: nay, more, our marriage-hour,
With all the cunning manner of our flight,
Determined of; how I must climb her window;
The ladder made of cords; and all the means
Plotted and 'greed on for my happiness.
Good Proteus, go with me to my chamber,
In these affairs to aid me with thy counsel.
Pro. Go on before; I shall inquire you forth:
I must unto the road, to disembark
Some necessaries that I needs must use;
And then I 'll presently attend you.
Val. Will you make haste?
Pro. I will. [*Exit Val.*
Even as one heat another heat expels,
Or as one nail by strength drives out another,
So the remembrance of my former love
Is by a newer object quite forgotten.
Is it mine unstaid mind, or Valentine's praise,
Her true perfection, or my false transgression,

190. Exit Val.] omitted Ff 2–4. 195. *mine unstaid mind, or Valentine's*] Camb. Edd. suggestion; *mine, or Valentine's* F 1; *mine then, or Valentineans* Ff 2–4.

191, 192. *one heat . . . one nail*] In Arthur Brooke's *Romeus and Juliet* (1562), which we must recognise among the sources of this play, occurs—

"And as out of a planke a nayle a nayle doth drive,
So novel love out of the minde the ancient love doth rive"

—quoted by Malone. Cf. *Coriolanus*, IV. vii. 54, "One fire drives out one fire; one nail one nail."

195. *mine unstaid mind, or Valentine's*] I agree with Warburton that the reading of F 1 yields no sense. Proteus has not praised her; and would not talk of being influenced by his own praise of her, if he had. The Cambridge Editors support their emendation by suggesting the resemblance of "mine" and "mind" to the printer's eye, and for "Valentine's" as dissyllable they compare I. ii. 38, and perhaps V. ii. 34. Of other proposed emendations, Hanmer's "mine eyne, or Valentino's" seems most likely to have led to the error (Theobald, on Warburton's suggestion, had read "eye," *i.e.* the actual sight of her). Malone, after Blakeway, read "her mien, or Valentinus'"; cf. I. iii. 67. I rather disbelieve in "Valentines" as possessive (quadrisyllable), though Prof. Herford says "the inflexion was still often sounded in early Elizabethan drama," and quotes *Comedy of Errors*, IV. i. 98, "You sent me for a rope's end as soon." Cf. *Midsummer-Night's Dream*, II. i. 7, "Swifter than the moon's sphere."

That makes me reasonless to reason thus?
She is fair; and so is Julia, that I love,—
That I did love, for now my love is thaw'd;
Which, like a waxen image 'gainst a fire,
Bears no impression of the thing it was.
Methinks my zeal to Valentine is cold,
And that I love him not as I was wont.
O, but I love his lady too too much!
And that's the reason I love him so little.
How shall I dote on her with more advice,
That thus without advice begin to love her!
'Tis but her picture I have yet beheld,
And that hath dazzled my reason's light:
But when I look on her perfections,
There is no reason but I shall be blind.
If I can check my erring love, I will;
If not, to compass her I 'll use my skill. [*Exit.*

209. *dazzled*] *dazel'd so* Ff 2–4. 213. Exit] Ff 2–4, Exeunt F 1.

200. *waxen image 'gainst a fire*] Staunton quotes the passage, on which Shakespeare founded later the Witches of Macbeth, from Holinshed's *Historie of Scotland* (ed. 1586, fol. 149), describing the witchcraft used against King Duffe—the soldiers "found one of the witches rosting vpon a woodden broch an image of wax at the fier, resembling in each feature the king's person . . . as the image did waste afore the fire, so did the bodie of the king breake foorth in sweat . . . so that as the wax euer melted so did the kings flesh: by the which meanes it should haue come to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow." In Fletcher and Massinger's *Custom of the Country*, IV. iv. 108, v. ii., the heroine Zenocia is subjected to the same treatment by the witch and bawd Sulpitia. "S. W." quoted King James' *Dæmonologie* 1597), "to some others at these times he [the devil] teacheth to make pictures of waxe or claye, that by the roasting thereof, the persons that they bear the name of may be continually melted, and dried away by continual sicknesse."

206, 207. *advice*] consideration.

208. *but her picture*] external presentment, outer show. Cf. Beaumont, Fletcher (and Massinger's?) *Scornful Lady*, v. ii. 110, "I was mad once, when I loved pictures; | For what are shape and colours else but pictures?" Steevens quotes *Cymbeline*, I. v. 15, "All of her that is *out of door* most rich! | If she be furnish'd with a mind so rare," etc.

209. *dazzled*] trisyllable; cf. "resembleth," (note) I. iii. 84. Malone quotes Drayton, "A diamond once dazzling the eye."

211. *no reason but*] no question but, no doubt that.

SCENE V.—*The Same. A Street.*

Enter SPEED *and* LAUNCE *severally.*

Speed. Lauce! by mine honesty, welcome to Padua!

Launce. Forswear not thyself, sweet youth, for I am not welcome. I reckon this always—that a man is never undone till he be hang'd; nor never welcome to a place till some certain shot be paid, and the hostess say "Welcome!"

Speed. Come on, you madcap, I 'll to the alehouse with you presently; where, for one shot of five pence, thou shalt have five thousand welcomes. But, sirrah, how did thy master part with Madam Julia?

Launce. Marry, after they closed in earnest, they parted very fairly in jest.

Speed. But shall she marry him?

Launce. No.

Speed. How, then? shall he marry her?

Launce. No, neither.

Speed. What, are they broken?

Launce. No, they are both as whole as a fish.

Speed. Why, then, how stands the matter with them?

Launce. Marry, thus; when it stands well with him, it stands well with her.

Speed. What an ass art thou! I understand thee not.

Launce. What a block art thou, that thou canst not! My staff understands me.

Scene V.] *Scæna Quarta* Ff 2–4. A Street] Theobald. severally] meeting Capell, not in Ff. 1. *Padua*] Ff, *Milan* Pope. 23–30.] spurious, Pope.

1. *Padua*] by mistake for Milan, and so "Verona" in III. i. 81, v. iv. 126, where the metre clearly shows that "Verona" was intended. "These inaccuracies are interesting as showing that Shakespeare had written the whole of the play before he had finally determined where the scene was to be laid" (Camb. Edd.).

5. *shot*] assibilated form of "scot," payment, contribution.

12. *closed*] embraced. Cf. *The Phœnix Nest*, "A Counterlove," "Closings, Cleopatra's adders at the breast."

19. *whole as a fish*] Again in Beaumont and Fletcher, *Women Pleased*, I. iii., of the fallen Soto (Craig).

25. *understands*] quibble on sense of "props," "supports"; Johnson quotes another instance from Milton's *Paradise Lost*, vi. [line 625].

Speed. What thou sayest?
Launce. Ay, and what I do too: look thee, I 'll but lean, and my staff understands me.
Speed. It stands under thee, indeed.
Launce. Why, stand-under and under-stand is all one.
Speed. But tell me true, will 't be a match?
Launce. Ask my dog: if he say ay, it will; if he say, no, it will; if he shake his tail and say nothing, it will.
Speed. The conclusion is, then, that it will.
Launce. Thou shalt never get such a secret from me but by a parable.
Speed. 'Tis well that I get it so. But, Launce, how sayest thou, that my master is become a notable lover?
Launce. I never knew him otherwise.
Speed. Than how?
Launce. A notable lubber, as thou reportest him to be.
Speed. Why, thy whoreson ass, thou mistakest me.
Launce. Why fool, I meant not thee; I meant thy master.
Speed. I tell thee, my master is become a hot lover.
Launce. Why, I tell thee, I care not though he burn himself in love. If thou wilt, go with me to the alehouse: if not, thou art an Hebrew, a Jew, and not worth the name of Christian.
Speed. Why?
Launce. Because thou hast not so much charity in thee as to go to the ale with a Christian. Wilt thou go?
Speed. At thy service. [*Exeunt.*

38. *that*] *that that* F 1. 41. *Than*] F 4, *Then* Ff 1–3. 47. *wilt,*] Knight, *wilt* Ff. 48. *alehouse:*] F 1, *Alehouse, so,* Ff 2–4.

37, 38. *how sayest thou, that*] what have you to say to this, that, etc.

52. *the ale*] rustic festival where ale was brewed, sold, and drunk, *e.g.* Leet-ale, Lamb-ale, Clerk-ale, Bride-ale, Church-ale (to raise funds for building or repairing a church), Whitsun-ale, etc. Dyce thought the expression might mean no more than "the ale-house"; and the following passage, quoted by Drake (*Shakespeare and his Times*, i. 175) from Ascham's *Toxophilus*, seems to support that sense: those who have their dinner and drink in the field "have fatter barnes in the harvest, than they which will either sleape at noonetyme of the day, or els make merye with theyr neighbours at the ale." Yet the former sense best suits the present context. Cf. Carew's *Survey of Cornwall*, ed. 1769, p. 68 (of church-ales), "Besides, the neighbour parishes at those times lovingly visit one another, and this way frankely spend their money together."

SCENE VI.—*The Same. The Duke's Palace.*

Enter PROTEUS.

Pro. To leave my Julia, shall I be forsworn;
To love fair Silvia, shall I be forsworn;
To wrong my friend, I shall be much forsworn;
And even that power, which gave me first my oath,
Provokes me to this threefold perjury.
Love bade me swear, and Love bids me forswear.
O sweet-suggesting Love, if thou hast sinn'd,
Teach me, thy tempted subject, to excuse it!
At first I did adore a twinkling star,
But now I worship a celestial sun.
Unheedful vows may heedfully be broken;
And he wants wit that wants resolved will
To learn his wit to exchange the bad for better.
Fie, fie, unreverend tongue! to call her bad,
Whose sovereignty so oft thou hast preferr'd
With twenty thousand soul-confirming oaths.
I cannot leave to love, and yet I do;
But there I leave to love, where I should love.
Julia I lose, and Valentine I lose:
If I keep them, I needs must lose myself;
If I lose them, thus find I by their loss
For Valentine, myself, for Julia, Silvia.
I to myself am dearer than a friend,
For love is still most precious in itself;
And Silvia—witness Heaven, that made her fair!—
Shows Julia but a swarthy Ethiope.

The Duke's Palace] Capell. Enter Proteus] Enter Protheus solus Ff. 1. 2. *forsworn*] *forsworne?* Ff. 7. *thou hast*] *I have* Warburton. 21. *by*] F 1, *but* Ff 2-4.

7. *sweet-suggesting*] (the hyphen is in F 1) prompting to sweet thoughts or occasions, taking "sweet" as adv. (cf. "true-devoted," II. vii. 9). Cf. III. i. 34, "knowing that tender youth is soon suggested."

13. *learn*] teach, as v. iii. 4, "Have learn'd me how to brook this." Cf. Lyly's *Mother Bombie*, II. v. 48, "his young master, whom I have brought up at Oxford, and [who] I thinke must learne heere in Kent at Ashford," *i.e.* become a schoolmaster.

17. *leave*] cease, as III. i. 182.

26.] *Shows Julia . . . Ethiope*] So *Love's Labour's Lost*, IV. iii. 118, "Thou for whom great Jove would swear | Juno but an Ethiope were" (Malone).

I will forget that Julia is alive,
Remembering that my love to her is dead;
And Valentine I 'll hold an enemy,
Aiming at Silvia as a sweeter friend.
I cannot now prove constant to myself,
Without some treachery used to Valentine.
This night he meaneth with a corded ladder
To climb celestial Silvia's chamber-window;
Myself in counsel, his competitor.
Now presently I 'll give her father notice
Of their disguising and pretended flight;
Who, all enraged, will banish Valentine;
For Thurio, he intends, shall wed his daughter;
But, Valentine being gone, I 'll quickly cross
By some sly trick blunt Thurio's dull proceeding.
Love, lend me wings to make my purpose swift,
As thou hast lent me wit to plot this drift!

[*Exit.*

SCENE VII.—*Verona. Julia's House.*

Enter JULIA *and* LUCETTA.

Jul. Counsel, Lucetta; gentle girl, assist me;
And, even in kind love, I do conjure thee,
Who art the table wherein all my thoughts
Are visibly character'd and engraved,

35. *counsel,*] Capell, *counsaile* Ff. 43. *this*] F 1, *his* Ff 2–4.

Scene VII.

Verona] Pope. Julia's House] Theobald.

35. *competitor*] partner, confederate, not rival (as Johnson interprets). Cf. *Antony and Cleopatra*, II. vii. 76, "These three world-sharers, these competitors," and *Twelfth Night*, IV. ii. 12 (of Sir Toby and Maria), "The competitors enter" (Steevens and M. Mason).

37. *pretended*] intended; so "pretence," III. i. 47, and "pretend malicious practices," *1 Henry VI.* IV. i. 16; Marlowe's *Jew of Malta*, III. iv. 6, "what pretendeth this?" *i.e.* is the intention or meaning of this.

41. *blunt*] stupid; we retain the figurative sense in "sharp."

43. *drift*] scheme, intention, as III. i. 18, and often.

Scene VII.

1. *Counsel, Lucetta*] Contrast Portia's similar scene with Nerissa, *Merchant of Venice*, III. iv. 57 *sqq.*

2. *conjure*] accent "cònjure."

3. *table*] tablet, of slate or ivory, for memoranda. *Hamlet*, I. v. 107, "My tables—meet it is I set it down."

4. *character'd*] For the penultimate

To lesson me, and tell me some good mean,
How, with my honour, I may undertake
A journey to my loving Proteus.

Luc. Alas, the way is wearisome and long!

Jul. A true-devoted pilgrim is not weary
To measure kingdoms with his feeble steps;
Much less shall she that hath Love's wings to fly,
And when the flight is made to one so dear,
Of such divine perfection, as Sir Proteus.

Luc. Better forbear till Proteus make return.

Jul. O, know'st thou not, his looks are my soul's food?
Pity the dearth that I have pined in,
By longing for that food so long a time.
Didst thou but know the inly touch of love,
Thou wouldst as soon go kindle fire with snow
As seek to quench the fire of love with words.

Luc. I do not seek to quench your love's hot fire,
But qualify the fire's extreme rage,
Lest it should burn above the bounds of reason.

Jul. The more thou damm'st it up, the more it burns.
The current that with gentle murmur glides,
Thou know'st, being stopp'd, impatiently doth rage;
But when his fair course is not hindered,
He makes sweet music with the enamell'd stones,
Giving a gentle kiss to every sedge

18. *inly*] Ff 1, 2; *inchly* Ff 3, 4.

accent Mr. Craig compares *2 Henry VI.* III. i. 300, "Show me one scar character'd on thy skin."

18. *inly*] as adj. in Drayton's *Polyolbion* (1612), vi. 88, "those inly heats which . . . they felt" (*New Eng. Dict.*). In *3 Henry VI.* I. iv. 171, "how inly sorrow gripes his soul," quoted by Schmidt, it may be adverb.

22. *fire's extreme*] "fire's" a dissyllable, as "fire" was in I. ii. 30. For "extreme," cf. *Taming*, II. i. 135, "Yet extreme gusts will blow out fire and all."

24. *damm'st it up . . . burns*] of banking up a fire by heaping fuel upon it—we need suppose no mixture of metaphor. Cf. *Venus and Adonis*, 331, 332:

"An oven that is stopp'd, or river stay'd,
Burneth more hotly, swelleth more with rage."

25–32. *The current, etc.*] These very pretty lines were quoted by Professor Dowden as an example of Shakespeare's verse at this time, end-stopped, with few double-endings, and inclined to develop an idea fully instead of giving it the most concise and pregnant expression, as in later years.

29. *every sedge*] not as a collective noun in Shakespeare—cf. *Taming*, Induction, ii. 53, "all in sedges hid"—though so in Marlowe's *Jew of Malta*, IV. iv. 103, "Instead of sedge and reeds, bear sugar-canes." Mr. Craig tells me that he has seen lines 29, 30,

He overtaketh in his pilgrimage;
And so by many winding nooks he strays,
With willing sport, to the wild ocean.
Then let me go, and hinder not my course:
I 'll be as patient as a gentle stream,
And make a pastime of each weary step,
Till the last step have brought me to my love;
And there I 'll rest, as after much turmoil
A blessed soul doth in Elysium.

Luc. But in what habit will you go along?

Jul. Not like a woman; for I would prevent
The loose encounters of lascivious men:
Gentle Lucetta, fit me with such weeds
As may beseem some well-reputed page.

Luc. Why, then, your ladyship must cut your hair.

Jul. No, girl; I 'll knit it up in silken strings
With twenty odd-conceited true-love knots.
To be fantastic may become a youth
Of greater time than I shall show to be.

Luc. What fashion, madam, shall I make your breeches?

Jul. That fits as well as, "Tell me, good my lord,
What compass will you wear your farthingale?"
Why even what fashion thou best likest, Lucetta.

Luc. You must needs have them with a codpiece, madam.

Jul. Out, out, Lucetta! that will be ill-favour'd.

32. *wild*] *wide* Dyce after Collier MS.

52. *likest*] Rowe, *likes* Ff.

reproduced verbatim in Richard Johnson's *Seauen Champions of Christendome*, "the first parte and second parte" of which are transferred by John Danter to Cuthbert Burby in the Sta. Reg., September 6, 1596, the book (without mention of Parts) having been entered to Danter on the 20th April preceding. Hazlitt's *Handbook* quotes the title of *The Second Part . . . Printed for Cuthbert Burbie, 1597*. I do not find the lines embodied in any of the poems scattered through the book.

41. *encounters*] addresses, accostings; cf. I. ii. 5, "gentlemen | That every day with parle encounter me."

48. *greater time*] older years.

53. *codpiece*] Steevens illustrates by *Tyro's Roaring Megge*, 1598:

"Tyro's round breeches have a cliffe behind;
And that same perking longitude before,
Which for a pin-case antique plowmen wore";

and cites Montaigne, *Essais*, liv. I. ch. xxii., "De la Coustume,"—"ce vain modele et inutile d' un membre que nous ne pouvons seulement honnestement nommer, duquel toutesfois nous faisons montre et parade en public."

54. *Out, out*] Whitney cites *York Plays* (p. 5, ed. Toulmin Smith), where "Owte! owte!" (=alas!) occurs twice as a lament of devils in hell, and "Owte! on thee Lucifer" in reprobation. Either sense will suit our context.

Luc. A round hose, madam, now 's not worth a pin,
Unless you have a codpiece to stick pins on.
Jul. Lucetta, as thou lovest me, let me have
What thou think'st meet, and is most mannerly.
But tell me, wench, how will the world repute me
For undertaking so unstaid a journey?
I fear me it will make me scandalized.
Luc. If you think so, then stay at home, and go not.
Jul. Nay, that I will not.
Luc. Then never dream on infamy, but go.
If Proteus like your journey when you come,
No matter who 's displeased when you are gone:
I fear me he will scarce be pleased withal.
Jul. That is the least, Lucetta, of my fear:
A thousand oaths, an ocean of his tears,
And instances of infinite of love,

67. *withal*] *withall* Ff 2, 3; *with all* Ff 1, 4. 70. *of infinite*] F 1, *as infinite* Ff 2–4.

55. *A round hose*] The *New Eng. Dict.* gives as instance of the singular with plural sense, *The Paston Letters*, No. 526, II. 233, "I have not an hole hose for to doon." In the round hose, which is contrasted with "Venetians" by Nash in *Have with you*, 1596, the close-fitting part of the hose or breeches extended farther up the leg, giving a greater bulge and roundness to the remaining portion. See Halliwell's large folio edition of Shakespeare.

61. *make me scandalized*] Schmidt quotes "scandalized and foully spoken of," *1 Henry IV.* I. iii. 154; the sense is found as late as Sir Walter Scott. In Montemayor's tale Felismena, pining for Don Felix, "determined to aduenture that, which I think neuer any woman imagined; which was to apparell myselfe in the habit of a man, and to hye me to the Court to see him in whose sight al my hope and content remained: which determination, I no sooner thought of, then I put in practise, loue blinding my eies and minde with an inconsiderate regarde of mine owne estate and condition. To the execution of which attempt I wanted no industrie; for, being furnished with the helpe of one of my approoued friends, and treasouresse of my secrets (cf. lines 3, 4), who bought me such apparell as I willed her, and a good horse for my journey, I went not onely out of my countrie, but out of my deere reputation, which (I thinke) I shall neuer recouver againe; and so trotted directly to the Court, passing by the way many accidents, which (if time would giue me leaue to tell them) would not make you laugh a little to heare them. Twenty daies I was in going thither, at the ende of which, being come to the desired place, I took vp mine Inne in a streete less frequented with concurse of people," p. 284.

70. *of infinite*] Malone reads "of the infinite," citing the parallel (prose) *Much Ado*, II. iii. 106, "it is past the infinite of thought." The *New Eng. Dict.* gives "an infinit of exemplis" (Winzet's *Works*, 1563), and "an infinite of Books" (Glanvill's *Lux Orient*, Pref., 1682), but no instance of the adjective used substantively in the singular without an article before it. Possibly "infinite" is the compositor's spelling of "infinity," though Shakespeare has no other instance; "his infinite," *Troilus and Cressida*, II. ii. 29, must be trisyllabic. Halliwell ex-

Warrant me welcome to my Proteus.
Luc. All these are servants to deceitful men.
Jul. Base men, that use them to so base effect!
But truer stars did govern Proteus' birth:
His words are bonds, his oaths are oracles;
His love sincere, his thoughts immaculate;
His tears pure messengers sent from his heart;
His heart as far from fraud as heaven from earth.
Luc. Pray heaven he prove so, when you come to him!
Jul. Now, as thou lovest me, do him not that wrong,
To bear a hard opinion of his truth:
Only deserve my love by loving him;
And presently go with me to my chamber,
To take a note of what I stand in need of,
To furnish me upon my longing journey.
All that is mine I leave at thy dispose,
My goods, my lands, my reputation;
Only, in lieu thereof, dispatch me hence.
Come, answer not, but to it presently!
I am impatient of my tarriance. [*Exeunt.*

ACT III

SCENE I.—*Milan. Ante-room in the Duke's Palace.*

Enter DUKE, THURIO, *and* PROTEUS.

Duke. Sir Thurio, give us leave, I pray, awhile;
We have some secrets to confer about. [*Exit. Thu.*

Ante-room] Capell. 2. Exit Thu.] Rowe.

plains "of infinite" as the equivalent of "infinite" as an adjective qualifying "instances"; yet quotes *Chaucer's Boetius*, ed. Urry, p. 402, "And although the life of it be stretched with infinite of tyme."

85. *longing*] prompted by longing, as in *Passionate Pilgrim*, 74, "Cytherea a longing tarriance for Adonis made."

86. *at thy dispose*] in thy charge.

90. *tarriance*] Cf. line 85, note. Whitney quotes an instance from Brome's *Queens Exchange*, ii., and Tennyson's *Elaine* (the latter of course archaic).

Act III. Scene I.

1. *give us leave*] polite form of requesting a person's absence, "leave" being leisure, opportunity. Cf. *Taming*, III. i. 57, "You may go walk and give me leave awhile."

Now, tell me, Proteus, what 's your will with me?
Pro. My gracious lord, that which I would discover
The law of friendship bids me to conceal;
But when I call to mind your gracious favours
Done to me, undeserving as I am,
My duty pricks me on to utter that
Which else no worldly good should draw from me.
Know, worthy prince, Sir Valentine, my friend,
This night intends to steal away your daughter:
Myself am one made privy to the plot.
I know you have determined to bestow her
On Thurio, whom your gentle daughter hates;
And should she thus be stol'n away from you,
It would be much vexation to your age.
Thus, for my duty's sake, I rather chose
To cross my friend in his intended drift
Than, by concealing it, heap on your head
A pack of sorrows, which would press you down,
Being unprevented, to your timeless grave.
Duke. Proteus, I thank thee for thine honest care;
Which to requite, command me while I live.
This love of theirs myself have often seen,
Haply when they have judged me fast asleep;
And oftentimes have purposed to forbid
Sir Valentine her company and my court:
But, fearing lest my jealous aim might err,
And so, unworthily disgrace the man,
A rashness that I ever yet have shunn'd,
I gave him gentle looks; thereby to find

21. *unprevented*] Ff 1, 2; *unprepared* Ff 3, 4.

4. *discover*] reveal.
18. *drift*] scheme, as II. vi. 43, *Much Ado*, II. i. 350, and often. In Sherwood's *English-French Dict.*, "A Drift: Ce à quoy on tend, pretend, ou vise" (Craig). The *New Eng. Dict.* quotes an instance from *The Pilgrimage of Perfection* (1526), ed. 1551, p. 168*b*, "To imagyn . . . what is the dryfte of y^e^ Kynge in his parlyament."
21. *timeless*] untimely, premature; often of death in Shakespeare; cf. *Romeo and Juliet*, v. iii. 162, "Poison, I see, hath been his timeless end."
28. *aim*] conjecture, guess; so "aimed at," line 45, and *Julius Cæsar*, I. ii. 163, "What you would work me to I have some aim." Cf. *Antony and Cleopatra*, v. ii. 339, "she *levelled* at our purposes."

That which thyself hast now disclosed to me.
And, that thou mayst perceive my fear of this,
Knowing that tender youth is soon suggested,
I nightly lodge her in an upper tower,
The key whereof myself have ever kept;
And thence she cannot be convey'd away.
Pro. Know, noble lord, they have devised a mean
How he her chamber-window will ascend,
And with a corded ladder fetch her down;
For which the youthful lover now is gone,
And this way comes he with it presently;
Where, if it please you, you may intercept him.
But, good my lord, do it so cunningly
That my discovery be not aimed at;
For, love of you, not hate unto my friend,
Hath made me publisher of this pretence.
Duke. Upon mine honour, he shall never know
That I had any light from thee of this.
Pro. Adieu, my lord; Sir Valentine is coming.
[*Exit.*

Enter VALENTINE.

Duke. Sir Valentine, whither away so fast?
Val. Please it your grace, there is a messenger
That stays to bear my letters to my friends,
And I am going to deliver them.
Duke. Be they of much import?
Val. The tenour of them doth but signify
My health and happy being at your court.

33. *that*] omitted Ff 2–4. 50. Exit] Rowe. Enter Valentine] omitted F 1. 56. *tenour*] *tenure* Ff.

34. *suggested*] prompted, tempted, seduced; as "sweet-suggesting love," II. vi. 7, and *Henry VIII.* I. i. 164, "suggested the king to this last costly treaty."

38. *mean*] as IV. iv. 113. Schmidt gives many instances, though the plural form is more common. Cf. II. vii. 5, and *Winter's Tale*, IV. iv. 89, "Nature is made better by no mean, But nature makes that mean."

42. *presently*] now, as IV. iv. 45, not "soon" as with us. Cf. I. ii. 59. The same change is seen in "by and by."

47. *pretence*] design, purpose; so II. vi. 37, "their disguising and pretended flight," and *Macbeth*, II. iii. 137, "the undivulged pretence . . . of treasonous malice." Mr. Craig adds North's Plutarch, *Coriolanus*, ed. 1593, p. 256, "Tullus . . . might no longer delay his pretence and enterprise."

Duke. Nay then, no matter; stay with me awhile;
I am to break with thee of some affairs
That touch me near, wherein thou must be secret.
'Tis not unknown to thee that I have sought
To match my friend Sir Thurio to my daughter.
Val. I know it well, my lord; and, sure, the match
Were rich and honourable; besides, the gentleman
Is full of virtue, bounty, worth and qualities
Beseeming such a wife as your fair daughter:
Cannot your grace win her to fancy him?
Duke. No, trust me; she is peevish, sullen, froward,
Proud, disobedient, stubborn, lacking duty;
Neither regarding that she is my child,
Nor fearing me as if I were her father:
And, may I say to thee, this pride of hers,
Upon advice, hath drawn my love from her;
And, where I thought the remnant of mine age
Should have been cherish'd by her child-like duty,
I now am full resolved to take a wife,
And turn her out to who will take her in:
Then let her beauty be her wedding-dower;
For me and my possessions she esteems not.
Val. What would your grace have me to do in this?

59. *I am to break with thee of*] I have to broach to thee, am about to disclose to thee. The official "I am to," which survives, means rather "I am instructed to." Cf. "Break with your wives of your departure hence," *1 Henry IV.* III. i. 143; perhaps originally transitive, as *Sir John Oldcastle*, I. i., "The very first thing I will break with him | Shall be about your matter," and "break a word with you," *Comedy of Errors*, III. i. 75; but "break with him" occurs above, I. iii. 44, *Julius Cæsar*, II. i. 150, and in Nash's *Terrors of the Night*, 1594, "goes immediately and breaks with this mountebank, telling him," etc. (Craig, largely).

64. *gentleman*] Walker, *Shakespeare Versification*, xxxiv., has noted the frequent slurring of this word and "gentlewoman"; for the latter cf. IV. iv. 113, 185, where two syllables disappear, and *ib.* line 146, where only one is lost. In this line we have a further elision in "honourable," or else an instance of a superfluous syllable at the end of the third foot before a pause. Cf. V. iv. 71, note.

73. *advice*] reflection. *Merchant of Venice*, IV. ii. 6, "upon more advice | Hath sent you here this ring"; and cf. *Henry V.* III. vi. 168, "Bid thy master well advise himself."

73. *drawn my love, etc.*] said partly, no doubt, to test Valentine's affection for her, Shakespeare generally enjoying this situation of the older man sounding the compass of young folk, *e.g.* the Duke in *Measure for Measure*, Polixenes in *Winter's Tale*, Prospero in *Tempest*.

74. *where*] whereas, as III. ii. 64, and *1 Henry VI.* V. iii. 14, "Where I was wont to feed you with my blood, | I 'll lop a member off and give it you." Lines 74, 75, 78 remind us of *Lear*, I. i.

Duke. There is a lady in Verona here
Whom I affect; but she is nice and coy,
And nought esteems my aged eloquence:
Now, therefore, would I have thee to my tutor,—
For long agone I have forgot to court;
Besides, the fashion of the time is changed,—
How and which way I may bestow myself,
To be regarded in her sun-bright eye.
Val. Win her with gifts, if she respect not words:
Dumb jewels often in their silent kind
More than quick words do move a woman's mind.

81. *in Verona*] Ff; *Sir, in Milan* Pope; *in Milano* Dyce after Collier MS.; *of Verona* Halliwell.

81. *in Verona here*] So written, probably, by Shakespeare, and left by mistake unaltered after finally deciding the scene of this Act as Milan. See note on II. v. 1, "Padua" for Milan. "Verona" occurs again for Milan, v. iv. 126. Halliwell's "of Verona" would be appropriate to the Duke's appeal to the Veronese Valentine, as Grant White also suggests.

85. *agone*] poetical for "ago"; in prose *Twelfth Night*, v. 204.

85, 86. *forgot to court . . . fashion . . . changed*] This old fear of the oldster derives special point and naturalness from the recent influx of Renaissance fashions in literature and court-life. The prevalent artificiality is abundantly illustrated in Ben Jonson's *Cynthia's Revels*. Just so Lyly in his address to the Gentlemen Readers prefixed to *Euphues and his England*, says, "the olde courtier will haue his loue taste of Saturne," and amplifies the needless apology in the tale itself (*Works*, ii. 57). Euphuism being a main ingredient of contemporary court-fashion, Valentine's following maxims are fitly compiled from Lyly.

87. *bestow myself*] conduct myself. Rolfe quotes *2 Henry IV.* II. ii. 186, "see Falstaff bestow himself to-night in his true colours." Also *As You Like It*, IV. iii. 88.

88. *sun-bright*] Twice in Marlowe's *1 Tamburlaine*, II. iii. 22, v. i. (p. 79, Mermaid ed.).

89–91. *Win her with gifts, etc.*] Malone cited Marlowe's *Hero and Leander* as the probable source (cf. above on I. i. 22),

"'Tis wisdom to give much: a gift prevails
When deep persuasive oratory fails";

and lines 119, 120 lend some support. But such allusion may be independent of Marlowe, and the sentiment is found in Lyly's *Sapho and Phao* (1584), II. iv. 105, "He hath wit ynough, that can giue ynough. Dumbe men are eloquent, if they be liberall. Believe me great gifts are little Gods," and also in a source familiar to all Elizabethans, Ovid's *Art of Love*:

"Carmina laudantur: sed munera magna petuntur.
Dummodo sit dives, barbarus ipse placet.
Aurea nunc vere sunt sæcula: plurimus auro
Venit honos: auro conciliatur amor" (ii. 275–278);

and *Am.* i. 8. 62, "res est ingeniosa dare."

90–105. *Dumb . . . woman*] The transition to rhyme marks Shakespeare's sense of the appropriateness of the lyric vehicle to Petrarchist love-matter. So rhyme, and even the sonnet-form, is adopted in the first love-talk between Romeo and Juliet (I. v. 91–104), and by Beatrice in deciding to requite Benedick's affection (*Much Ado*, III. i. 107–116); cf., too, the cloying sweetness of the single rhyme maintained for ten lines by Titania about Bottom (*Midsummer-Night's Dream*, III. i. 151–160).

Duke. But she did scorn a present that I sent her.
Val. A woman sometimes scorns what best contents her.
Send her another; never give her o'er;
For scorn at first makes after-love the more.
If she do frown, 'tis not in hate of you,
But rather to beget more love in you:
If she do chide, 'tis not to have you gone;
For why, the fools are mad, if left alone.
Take no repulse, whatever she doth say;
For "get you gone," she doth not mean "away!"
Flatter and praise, commend, extol their graces;
Though ne'er so black, say they have angels' faces.
That man that hath a tongue, I say, is no man,
If with his tongue he cannot win a woman.
Duke. But she I mean is promised by her friends
Unto a youthful gentleman of worth;
And kept severely from resort of men,
That no man hath access by day to her.
Val. Why, then, I would resort to her by night.
Duke. Ay, but the doors be lock'd, and keys kept safe,
That no man hath recourse to her by night.
Val. What lets but one may enter at her window?
Duke. Her chamber is aloft, far from the ground,
And built so shelving, that one cannot climb it

93. *A woman sometimes scorns, etc.*] Cf. *Sapho and Phao*, II. iv. 92, "If she seeme at the first cruell, be not discouraged. I tell thee a straung thing, womenne striue, because they would be ouercome." Mason would have read "content her," and Steevens "sent, Sir" in line 92; but Walker (*Crit. Exam.* i. 143) quoted a similar irregularity in rhyme from *Lear*, III. vi. 110, 111, "When false opinion, whose wrong thoughts defile thee | In thy just proof repeals and reconciles thee" (Qq.).

99. *For why*] *Lucrece*, 1222, "For why her face wore sorrow's livery."

99–101. *the fools are mad . . . doth not mean "away"*] closely from *Sapho and Phao*, I. iv. 43–47, "Wee are madde wenches, if men marke our wordes [*i.e.* obey them]; for when I say, I would none cared for loue more then I, what meane I, but I woulde none loued but I? Where we cry 'away,' doe we not presently say 'go too': and when men striue for kisses, we exclaime, 'let vs alone,' as though we would fall to that our selues."

102–105. *Flatter . . . win a woman*] *Sapho and Phao*, II. iv. 60 *sqq.*, "Flatter, I meane lie . . . Imagine with thy selfe all are to bee won . . . It is vnpossible for the brittle mettal of women to withstand the flattering attemptes of men . . . Be prodigall in prayses . . . There is none so foule, that thinketh not herselfe faire. In commending thou canst loose no labor; for of euery one thou shalt be beleeued."

109. *That*] so that, as lines 112, 129.

113. *lets*] hinders.

Without apparent hazard of his life.
Val. Why, then, a ladder, quaintly made of cords,
To cast up, with a pair of anchoring hooks,
Would serve to scale another Hero's tower,
So bold Leander would adventure it.
Duke. Now, as thou art a gentleman of blood,
Advise me where I may have such a ladder.
Val. When would you use it? pray, sir, tell me that.
Duke. This very night; for Love is like a child,
That longs for every thing that he can come by.
Val. By seven o'clock I 'll get you such a ladder.
Duke. But, hark thee; I will go to her alone:
How shall I best convey the ladder thither?
Val. It will be light, my lord, that you may bear it
Under a cloak that is of any length.
Duke. A cloak as long as thine will serve the turn?
Val. Ay, my good lord.
Duke. Then let me seek thy cloak:
I 'll get me one of such another length.
Val. Why, any cloak will serve the turn, my lord.
Duke. How shall I fashion me to wear a cloak?
I pray thee, let me feel thy cloak upon me.
What letter is this same? What 's here? "To Silvia!"
And here an engine fit for my proceeding.
I 'll be so bold to break the seal for once. [*Reads.*

139. [Reads.] Rowe.

116. *apparent*] manifest, not yet opposed to "real" as with us.

117. *quaintly*] cunningly, skilfully. Cf. II. i. 119, note.

120. *So*] so be it that, provided that. *Taming*, IV. iii. 16, "I care not what, so it be wholesome food." For Leander, cf. I. i. 22.

121. *of blood*] of breeding, spirit, an epithet chosen with reference to the preceding line, but possibly also with a touch of irony; cf. lines 157, 158, and "that peasant Valentine," V. ii. 34.

122. *Advise*] inform.

123. *When would you use it?*] *i.e.* he thinks his own will be at the Duke's service after he has used it. Anxious only to get away, he answers the Duke's questions, framed to lead up to the discovery, rather at random.

126. *By seven o'clock*] meaning to be gone before then.

129. *that*] so that, as lines 109, 112.

130. *of any length*] tolerably long, not "of any measurement, short or long."

131. *serve the turn*] *i.e.* the occasion, as "use me for your own turn," *Measure for Measure*, IV. ii. 60.

138. *engine*] instrument. Rolfe quotes *Venus and Adonis*, 367, "the engine of her thoughts," *i.e.* her tongue.

"My thoughts do harbour with my Silvia nightly;
And slaves they are to me, that send them flying:
O, could their master come and go as lightly,
Himself would lodge where senseless they are lying!
My herald thoughts in thy pure bosom rest them;
While I, their king, that thither them importune,
Do curse the grace that with such grace hath bless'd them,
Because myself do want my servants' fortune:
I curse myself, for they are sent by me,
That they should harbour where their lord would be."

What 's here?

"Silvia, this night I will enfranchise thee."

149. *would*] Ff 2–4, *should* F 1.

140–149. *My thoughts . . . would be*] The lines must be supposed written for earlier delivery and never sent, or else as intended to be drawn up to her chamber with the ladder, the actual meeting and elopement being fixed for a later hour. So in *Romeo and Juliet*, III. ii. 35, the ladder precedes the lover. But it is already dusk; see on line 190. The lines form a regular Shakespearean sonnet lacking the first quatrain, like the ten lines spoken by Orlando, *As You Like It*, III. ii., and the ten spoken by Beatrice, *Much Ado*, III. i. 107–116. Cf. for the sentiment, Sonnet 27, "For then (*i.e.* at night) my thoughts, from far where I abide, | Intend a zealous pilgrimage to thee." Delius comments on the close connection between this play and the *Sonnets*. Cf. Introduction, pp. xxxi, xxxii.

140. *My thoughts*] Lines 143, 144 show that he means his written thoughts, his letters or verses, though lines 141, 142 would be more appropriate to thoughts unwritten.

140. *harbour*] shelter, lodge, as line 149, and *Comedy of Errors*, III. ii. 154, "I will not harbour in this town tonight."

142. *lightly*] easily. Cf. "lest too *light* winning | Make the prize light," *Tempest*, I. ii. 451.

143. *senseless*] insensible of the privilege. Cf. *Romeo and Juliet*, I. iv. 36, "let wantons light of heart | Tickle the senseless rushes with their heels."

144. *My herald . . . bosom rest them*] So below, lines 248–250, "Thy letters . . . shall be deliver'd | Even in the milk-white bosom of thy love." Steevens quoted *Hamlet*, II. ii. 113, "In her excellent white bosom, these"; and spoke of the pocket formerly worn by women in the front of their stays between the breasts, in which they carried not only love letters and tokens but even money and needlework materials, comparing Chaucer, *Marchantes Tale*, 700, "This purs hath she inwith her bosom hid"; while Malone added Surrey's *Sonnets*, 1557, "My song . . . When she hath read . . . Between her brests she shall thee put, there shall she thee reserve." The practice would disappear with the ordinary wear of a low-necked dress.

145. *importune*] Accent on penultimate, as I. iii. 13 and always in Shakespeare, with only possible exception of *Othello*, III. iv. 108, "And lo, the happiness! go and importune him," and IV. i. 116, "Do you hear Cassio? *Oth.* Now he importunes him." With the present unusual sense of command (still with idea of reiteration) cf. *Measure for Measure*, I. i. 57, "As time and our concernings shall importune" (demand, necessitate).

146. *grace . . . grace*] gracious temper . . . instance of graciousness or favours, though the first may mean rather graceful person, one of the Graces. Often one doubts, in the ingenious word-play of this Petrarcan mode, whether to distinguish senses, or to class under the habit of mere Lylian repetition, into which it certainly tends to pass.

148, 149. *I curse . . . would be*] in cursing that they should occupy the coveted lodging, I am cursing myself who sent them there.

'Tis so; and here's the ladder for the purpose.
Why, Phaethon,—for thou art Merops' son,—
Wilt thou aspire to guide the heavenly car,
And with thy darling folly burn the world?
Wilt thou reach stars, because they shine on thee?
Go, base intruder! overweening slave!
Bestow thy fawning smiles on equal mates;
And think my patience, more than thy desert,
Is privilege for thy departure hence:
Thank me for this more than for all the favours,
Which, all too much, I have bestow'd on thee.
But if thou linger in my territories

153. *Merops'*] *Merops* F 1.

153. *Why, Phaethon,—for thou art Merops' son,*—] Shakespeare, as Mr. Craig says, probably read the story in Golding's Ovid (*Met.* ii. 1–324), trans. 1565. Phaethon was son of Phœbus and Clymene, whose proper husband was Merops; but Prof. Herford is probably right in pronouncing Johnson's suggestion, that the Duke means to taunt Valentine with mean origin (Warburton had explained "a bastard, base-born"), needlessly abstruse—he means merely "for, acting thus, you must really be Phaethon." An allusion in *The Troublesome Raigne*, 1591 (*Sh. Library*, vol. i. Pt. II. 234), "as sometime Phaeton | Mistrusting silly Merop for his Sire," has been thought to have suggested Shakespeare's, but there is no doubt about his study of Golding.

156. *Wilt thou reach stars, etc.*] Collier referred this to Apelles ruminating on his love for Alexander's mistress in Lyly's *Campaspe* (1584), III. v. 37, "starres are to be looked at, not reached at"; and Rolfe's note here quotes Greene's borrowing in *Pandesto*, 1588 (Fawnia of the Prince), "Stars are to be looked at with the eye, not reached at with the hand."

160. *Is privilege for*] grants the privilege or exemption of—a construction nowhere exactly repeated. Whitney quotes *Comedy of Errors*, v. i. 95, "And it shall privilege him from your hands," and *Lucrece*, 621, "to privilege dishonour" (give warrant for).

163 *sqq. But if thou linger, etc.*] The banishment of Kent in *Lear*, I. i. 176–181 has been compared:

"Five days we do allot thee, for provision
. . . . . .
if on the tenth day following
Thy banish'd trunk be found in our dominions,
The moment is thy death";

perhaps that of Rosalind by Duke Frederick is nearer (*As You Like It*, I. iii. 37–41):

"Mistress, dispatch you with your safest haste
And get you from our court.
Within these ten days if that thou be'st found
So near our public court as twenty miles,
Thou diest for it."

So *Rome and Juliet*, III. i. 190:

"let Romeo hence in haste
Else, when he's found, that hour is his last."

Coriolanus, III. iii. 101–104:

"Even from this instant banish him our city,
In peril of precipitation
From off the rock Tarpeian, never more
To enter our Rome gates."

Bolingbroke and Norfolk are banished "upon pain of life," *Richard II.* I. iii. 140, 153. The formula must necessarily be more or less the same. Banishment has been pronounced on Posthumus before *Cymbeline* opens.

Longer than swiftest expedition
Will give thee time to leave our loyal court,
By heaven! my wrath shall far exceed the love
I ever bore my daughter or thyself.
Be gone! I will not hear thy vain excuse;
But, as thou lovest thy life, make speed from hence.
[*Exit.*

Val. And why not death rather than living torment?
To die is to be banish'd from myself;
And Silvia is myself: banish'd from her,
Is self from self: a deadly banishment!
What light is light, if Silvia be not seen?
What joy is joy, if Silvia be not by?
Unless it be to think that she is by,
And feed upon the shadow of perfection.
Except I be by Silvia in the night,
There is no music in the nightingale;
Unless I look on Silvia in the day,
There is no day for me to look upon:
She is my essence; and I leave to be,
If I be not by her fair influence
Foster'd, illumined, cherish'd, kept alive.
I fly not death, to fly his deadly doom:

169. Exit] omitted F 1. 185. *death, to fly his*] Ff 1–3 (no comma F 4); *death; to fly is* Singer; *death, to fly this* Dyce.

170 *sqq. And why not death, etc.*] Marshall has noted the very strong resemblance between the attitude and language of Valentine here, and that of Romeo in a similar situation, *Romeo and Juliet*, III. iii. 12–70. We may compare especially line 12, "Ha, banishment! be merciful, say 'death,'" and line 29, "'Tis torture and not mercy," both (as indeed the whole passage except five lines) found in Q 1 (1597). The passage is obviously a development of Valentine's present speech, and therefore later than it. But this speech has undeniable beauty, especially lines 174–184, where we are spared the tiresome word-play: its lyrical feeling and tendency to fall into couplets should be noticed. Halliwell quoted imitations from *The Two Noble Kinsmen*, II. ii., and Jonson's *Poetaster*, IV. vii., 1602 (where, however, the original must be Ovid).

177. *shadow*] image, idea, illusion. Henley quoted "animum pictura pascit inani," Virgil [*Æn.* i. 468]. Cf. Sonnet 27, "my soul's imaginary sight | Presents thy shadow to my sightless view."

182. *leave*] cease, as II. vi. 17, and cf. *Euphues*, II. 194, "they that cannot maintaine this pride must leaue of necessitie, and they that be able will leaue when they see the vanitie."

183. *influence*] light, as of star or sun, with a glance at the astrological sense of blessing and protection. Cf. Milton's *L'Allegro*, 121, "ladies, whose bright eyes | Rain influence."

185–187. *I fly not death, to fly, etc.*] I don't escape death by flying from the Duke's doom of death: for, if I remain,

Tarry I here, I but attend on death;
But, fly I hence, I fly away from life.

Enter PROTEUS *and* LAUNCE.

Pro. Run, boy, run, run, and seek him out.
Launce. Soho, soho!
Pro. What seest thou?
Launce. Him we go to find: there's not a hair on's head but 'tis a Valentine.
Pro. Valentine?
Val. No.
Pro. Who then? his spirit?
Val. Neither.
Pro. What then?
Val. Nothing.
Launce. Can nothing speak? Master, shall I strike?
Pro. Who wouldst thou strike?
Launce. Nothing.
Pro. Villain, forbear.
Launce. Why, sir, I 'll strike nothing: I pray you,—
Pro. Sirrah, I say, forbear. Friend Valentine, a word.
Val. My ears are stopt, and cannot hear good news,
So much of bad already hath possess'd them.
Pro. Then in dumb silence will I bury mine,
For they are harsh, untuneable, and bad.

187. Enter Pro. and L.] omitted F; Pope commenced a new scene. 189. *Soho, soho!*] *So-hough, Soa hough*— Ff.

I am merely in danger of death; but, if I go, I quit life at once. Halliwell quotes Dryden, "How many deaths are in that word depart."

189. *Soho, soho!*] "a cry in hare-hunting and hawking. 'Sohowe, the hare is founde: boema, lepus est inventus' (*Promptorium Parvulorum*, 1440)," (Craig's *Little Quarto Shakespeare*). Halliwell has an engraving of a fourteenth century seal, with a hare in the centre and legend "So-hov. So hov."

190. *What seest thou?*] appropriate to Launce's view-halloo, but also perhaps indicating that the room is getting dark.

191. *hair*] quibble on "hare," after his "Soho."

192. *a Valentine*] "Valentine" being used for true-love, *e.g.* line 211, Launce means that every hair is true to him, indicates him for none else but Valentine.

198. *Nothing.*] Mr. Craig well compares the answer of Imogen in her grief, *Cymbeline*, IV. ii. 368, "What art thou? *Im.* I am nothing: or if not, | Nothing to be were better."

200. *Who*] for "whom," as *Coriolanus*, II. i. 8, "Who does the wolf love?" (Rolfe). "To who" and "with who" occur in *Othello*, I. ii. 52.

Val. Is Silvia dead?
Pro. No, Valentine.
Val. No Valentine, indeed, for sacred Silvia.
Hath she forsworn me?
Pro. No, Valentine.
Val. No Valentine, if Silvia have forsworn me.
What is your news?
Launce. Sir, there is a proclamation that you are vanished.
Pro. That thou are banished—O, that 's the news!—
From hence, from Silvia, and from me thy friend.
Val. O, I have fed upon this woe already,
And now excess of it will make me surfeit.
Doth Silvia know that I am banished?
Pro. Ay, ay; and she hath offer'd to the doom—
Which, unreversed, stands in effectual force—
A sea of melting pearl, which some call tears:
Those at her father's churlish feet she tender'd;
With them, upon her knees, her humble self;
Wringing her hands, whose whiteness so became them

211. *No Valentine*] no true-love. For "sacred Silvia," cf. Sonnet 115, "Time, whose million'd accidents | Tan sacred beauty."

214. *No Valentine*] *i.e.* no longer myself, beside myself.

216. *vanished*] Launce's mistake here was possibly the source of Shakespeare's rather odd use of "vanisht from his lips" (for "issued") in the similar scene of Romeo's banishment, *Romeo and Juliet*, III. iii. 10.

217. *O, that's the news!*] allotted by some editors conjecturally to Valentine.

218. *From hence*] Schmidt gives many instances of "hence" alone, *e.g.* above, I. i. 71, II. vii. 88, but the pleonasm is more common. Again, Sonnet 81, line 3.

219. *fed upon this woe already*] So Romeo resents the repetition of the word, *Romeo and Juliet*, III. iii. 53, "O, thou wilt speak again of banishment"; and 57, "Yet 'banished.'"

220. *excess . . . surfeit*] So *Merchant of Venice*, III. ii. 112, "scant this excess | For fear I surfeit"; but Malone's instance from *Twelfth Night*, I. i. 2 is best:

"Give me excess of it, that, surfeiting,
The appetite may sicken and so die."

223. *unreversed . . . force*] if unreversed, must needs take effect.

224–231. *which some call tears, etc.*] Again the undramatic vein of artificial love-poetry. Contrast the equally poetical, but more natural, description of Cordelia's grief by the Gentleman in *Lear*, IV. iii. 16–32: the nearest likeness is—

"those happy smilets
That play'd on her ripe lip seem'd not to know
What guests were in her eyes; which parted thence
As pearls from diamonds dropp'd."

This description by Proteus of a scene that can only have occurred during the eighteen lines of Valentine's soliloquy, lines 170–187, is a rather extreme instance of an ideal treatment of time for stage purposes; cf. III. ii. 3 note. Marshall notes that Pope commenced a new scene at line 188.

As if but now they waxed pale for woe:
But neither bended knees, pure hands held up,
Sad sighs, deep groans, nor silver-shedding tears,
Could penetrate her uncompassionate sire;
But Valentine, if he be ta'en, must die.
Besides, her intercession chafed him so,
When she for thy repeal was suppliant,
That to close prison he commanded her,
With many bitter threats of biding there.

Val. No more; unless the next word that thou speak'st
Have some malignant power upon my life:
If so, I pray thee breathe it in mine ear,
As ending anthem of my endless dolour.

Pro. Cease to lament for that thou canst not help,
And study help for that which thou lament'st.
Time is the nurse and breeder of all good.
Here if thou stay, thou canst not see thy love;
Besides, thy staying will abridge thy life.
Hope is a lover's staff; walk hence with that,
And manage it against despairing thoughts.
Thy letters may be here, though thou art hence;
Which, being writ to me, shall be deliver'd
Even in the milk-white bosom of thy love.
The time now serves not to expostulate:

228. *As if . . . waxed pale for woe*] Cf. the conceit added in Q 2 of *Romeo and Juliet*, III. iii. 38, 39, "(steal immortal blessing from her lips) Who, even in pure and vestal modesty | Still blush, as thinking their own kisses sin." Similar conceits abound in *Venus and Adonis* and *Lucrece*.

234. *thy repeal*] recall. Fr. *rappel* from *rappeler*. Rolfe compares *Julius Cæsar*, III. i. 51, "For the repealing of my banish'd brother," and below, v. iv. 140, "repeal thee home again." The application to a sentence or decree, found in Shakespeare, *Richard II.* III. iii. 40, "my banishment repeal'd," and now alone surviving, seems to be the later use.

240. *ending anthem*] *i.e.* requiem. Singer thought we should "unquestionably" read "Amen," referring to "word," line 237; but he did not adopt it, nor has the suggestion been followed. — The Lylian antithesis of this and the next two lines should be noticed; and, in the last, the Lylian neglect of sense for the sake of it— Valentine is to "study help" for that for which help is impossible, but line 243 may be the excuse.

247. *manage it against*] wield it against, as a traveller might wield his long quarter-staff against attack. Cf. *Richard II.* III. ii. 118, "manage rusty bills | Against thy seat."

248. *art hence*] Schmidt collects many instances of "hence" without a verb of motion, *e.g.* Sonnet 39, absence "makes one twain | By praising him here who doth hence remain."

250. *Even in the milk-white bosom, etc.*] See line 144, note.

251. *expostulate*] discuss, argue; a wider and probably later sense than

Come, I 'll convey thee through the city-gate;
And, ere I part with thee, confer at large
Of all that may concern my love-affairs.
As thou lovest Silvia, though not for thyself,
Regard thy danger, and along with me!

Val. I pray thee, Launce, an if thou seest my boy,
Bid him make haste, and meet me at the North-gate.

Pro. Go, sirrah, find him out. Come, Valentine.

Val. O my dear Silvia! Hapless Valentine?

[*Exeunt Val. and Pro.*

Launce. I am but a fool, look you; and yet I have the wit to think my master is a kind of a knave: but that 's all one, if he be but one knave. He lives not now that knows me to be in love; yet I am in love; but a team of horse shall not pluck that from me; nor who 'tis I love; and yet 'tis a woman; but what woman, I will not tell myself; and yet 'tis a milkmaid; yet 'tis not a maid, for she hath had gossips; yet 'tis a maid, for she

260. Exeunt . . .] omitted F 1; Exeunt Ff 2–4. 263. *one knave*] Ff, *one kind of knave* Hanmer on Warburton's suggestion.

that of demand or complaint, which Schmidt does not recognise as Shakespearean, though *Othello*, IV. i. 217, "I 'll not expostulate with her, lest her body and beauty unprovide my mind," might bear it. The present sense appears, *Hamlet*, II. ii. 86, "to expostulate what majesty should be."

255. *though . . . thyself*] even though reckless of your person.

263. *that's all one . . . one knave*] *i.e.* no matter, if his knavery be but slight, or in one respect; so Johnson, substantially, excellently reinforced by Farmer, who showed "two knaves" to be a recognised term for excessive knavery, quoting Edwarde's *Damon and Pithias*, *c.* 1564 (Hazlitt's *Dodsley*, iv. 20), "such a crafty knave, | If you seek a whole region, his like you cannot have: . . . You lose money by him if you sell him for one knave, for he serves for twain"; *Merchant of Venice*, II. ix. 75, "With one fool's head I came to woo, | But I go away with two"; and Donne, *The Triple Fool*, "I am two fools, I know, | For loving and for saying so." Steevens added U. Fulwell's *Like will to Like*, 1587, "Thus thou may'st be called a knave in graine, | And where knaves be scant, thou may'st go for twayne." Capell thought Launce hinted at Proteus' double treachery, to Valentine and Julia.—Mr. Craig suggests that "one" being pronounced like "own," "all one" may be "a poor quibble" on "alone." For "one knave" Staunton proposed "one in love," leading up to what follows.

263, 264. *He lives not now, etc.*] Johnson's suggestion of an allusion to the penalty Valentine has paid for telling his love-secrets bridges a rather abrupt transition; Capell found a bridge in his suggestion in the last note.

269. *gossips*] sponsors for a child of hers (Schmidt), with quibble on the tattling women who attend confinements (Steevens). I have always taken it as

is her master's maid, and serves for wages. She hath more qualities than a water-spaniel,—which is much in a bare Christian. [*Pulling out a paper.*] Here is the cate-log of her condition. "Imprimis: She can fetch and carry." Why, a horse can do no more: nay, a horse cannot fetch, but only carry; therefore is she better than a jade. "Item: She can milk"; look you, a sweet virtue in a maid with clean hands.

Enter SPEED.

Speed. How now, Signior Launce! what news with your mastership?

Launce. With my master's ship? why, it is at sea.

Speed. Well, your old vice still; mistake the word.

272, 273. [Pulling . . .] Rowe. 273. *condition*] *Conditions* F 4. 278. Enter Speed] omitted F 1. 281. *master's ship*] Theobald, *Mastership* Ff.

"friends," a euphemism or litotes for lovers, though no doubt a quibble on godparents (her own), and in Steevens' sense, is included. The *New Eng. Dict.* gives *Piers Plowman*, A.V. 152, as an instance of the word applied to a man: "Ic haue good ale, gossib, quoth heo. Gloten, woltou asaye?"

271. *more qualities than a water-spaniel*] Marshall refers to Ab. Fleming's translation (1576) of Dr. Caius' treatise on English Dogs (Arber's *Eng. Garner*, iii. 244), where the water-spaniel is said to find hidden duck by the smell, and to recover from the water "such fowl as be stung to death by any venemous worm," and also spent "bolts and arrows." There is some point in Marshall's suggestion that the "Spaniel gentle or Comforter" (pp. 247–249) is more probably meant: he is the Melitæus, or Maltese lap-dog, spoken of by Harrison (*Description of England*), and Lyly (*Euphues*, II. 189), and the quality alleged by Dr. Caius, beyond that of being "meet playfellows for mincing mistresses to bear in their bosoms," that of relieving his mistress or master of a "sickness of the stomach" by taking it himself, would be proper to a devoted wife.

272. *bare Christian*] Steevens' notion of an additional opposition of "naked female" to hairy dog seems to me quite forced. Launce's fun, or blundering, is confined to the παρὰ προσδοκίαν of *bare* = "mere."

273. *cate-log*] *New Eng. Dict.* gives "cateloge" as a fifteenth century form of catalogue; but I think a mispronunciation is intended, with probably a pun on the girl's name ("Kate-log," a record or account of Kate), as in *Taming*, II. i. 189, "dainties are all cates," and 270, "bring you from a wild Kate (cat)."

273. *condition*] qualities. Rowe's adoption of F 4 "conditions" is needless. Singer quoted "'*Condition*, honest behaviour or demeanour in living, a custume or facion. Mos. Moris, *facon de faire*,' Baret." Cf. *Merchant of Venice*, I. ii. 143, "the condition of a saint and the complexion of a devil." The *New Eng. Dict.* quotes an instance of 1611.

277. *jade*] quibble on the sense "of easy virtue."

282. *your old vice . . . mistake the word*] Other instances in Launce of this Lylian habit of conscious punning, applied to wrest another person's words from their proper sense, are "tied" II. iii. 41, "call me" 62, "stands" v. 21, "understands" 25, "lubber" 43, "maid" III. i. 270, "stock" 306, "nameless" 314–317. But with it Launce

What news, then, in your paper?
Launce. The blackest news that ever thou heardest.
Speed. Why, man, how black?
Launce. Why, as black as ink.
Speed. Let me read them.
Launce. Fie on thee, jolt-head! thou canst not read.
Speed. Thou liest; I can.
Launce. I will try thee. Tell me this; who begot thee?
Speed. Marry, the son of my grandfather.
Launce. O illiterate loiterer! it was the son of thy grandmother: this proves that thou canst not read.
Speed. Come, fool, come; try me in thy paper.
Launce. There; and Saint Nicholas be thy speed!

combines two instances of the unconscious malapropism which Shakespeare gives to Dull, Grumio (once—*Taming*, I. ii. 7), Elbow, and above all Dogberry, namely, "prodigious" II. iii. 4, "vanish'd" III. i. 216. But Speed also has the punning habit, when Launce is not there—"horns" I. i. 79, "baa" 95, "laced mutton" 99, "stick" 104, "moved" II. i. 171; and wrests the word like Launce—"pound" I. i. 107, "fold" 110, "bear" 121, "open" 130, "one" II. i. 2, "forward . . . slow" 11, 12, "perceived without ye" 33, "well-favour'd" 52.

288. *jolt-head*] so Petruchio to his servants, *Taming*, IV. i. 169, where see note. The *New Eng. Dict.* quotes it first in 1533, "A mastyffe hath . . . a greate iolte head," and, of stupidity, in 1573, G. Harvey's *Letter-book*, 126, "Take him for a ioultehedd and a senseless brute." Derivation quite uncertain.

288. *canst not read*] So Capulet's ignorant servant in *Romeo and Juliet*, I. ii. 59, 60, doubts if Romeo possesses that difficult art. Among agricultural labourers it was probably rare—Costard (*Love's Labour's Lost*, IV. i.) mistakes the addresses of the letters entrusted to him. The training contemplated in books like Elyot's *Gouernour*, Ascham's *Scholemaster* and *Toxophilus*, Hoby's *Courtyer* (from Castiglione), and Lyly's *Euphues* was meant for the well-born; and education generally would be confined to the well-to-do or the inhabitants of the towns, and would not be in any sense universal.

293. *loiterer*] idler, truant. In IV. iv. 48, Proteus accuses Launce of "two days loitering."

293, 294. *son of thy grandmother*] Steevens' remark that the mother alone can vouch the child's legitimacy forgets that Launce's correction, in that sense, would need to be brought down a generation lower: to suppose a mere captious and needless correction does better.

297. *Saint Nicholas*] Rolfe shows, from Donce, that he was the patron saint of scholars, not because he was made a bishop while a boy (cf. Puttenham's *Art of Poetrie*, 1589 (p. 279, ed. Arber), quoted by Steevens), but because in Wace's Life of him in Old French verse he is said to have discovered the murder of three scholars by their host on their way to school, and to have restored them to life. The statutes of Colet's school required the boys to attend St. Paul's on his festival; and he was also the patron of the guild of the London parish *clerks*. In Gadshill's remark (*1 Henry IV.* II. i. 58) that the rich franklin is likely to meet with Saint Nicholas' clerks on his journey, the phrase must mean robbers, Nicholas, said Warburton, standing here for old Nick; but Rolfe refers it to a

Speed. [*Reads.*] "Imprimis: She can milk."
Launce. Ay, that she can.
Speed. "Item: She brews good ale."
Launce. And thereof comes the proverb: "Blessing of your heart, you brew good ale."
Speed. "Item: She can sew."
Launce. That's as much as to say, Can she so?
Speed. "Item: She can knit."
Launce. What need a man care for a stock with a wench, when she can knit him a stock?
Speed. "Item: She can wash and scour."
Launce. A special virtue; for then she need not be washed and scoured.
Speed. "Item: She can spin."
Launce. Then may I set the world on wheels, when she can spin for her living.

298. [Reads.] Capell; *Imprimis*] *Item* Halliwell. 301. *thereof*] *therefore* F 4.

time when needy scholars travelled much, and would take a purse as soon as beg an alms. Halliwell has further illustration of the Saint's connection with schoolboys, and also notes the pun in "speed."

298. "*Imprimis: She can milk*"] Halliwell read "*Item*," to correspond with Launce's reading at line 277. Malone says Shakespeare elsewhere varies words already read from a document; though I recall no instance, I should not correct, as the variation might be Speed's.—This catalogue, read by one page with comments by the other, is adapted from the very similar scene in Lyly's *Midas* (printed 1592), I. ii. 20–87, where the page Licio rehearses, to his fellow Petulus' comment, the properties of Cælia, his mistress (in domestic service). In Lyly, however, they are rather physical than mental characteristics or points of skill.

299. *can*] Halliwell notes a possible pun on milk-can.

301, 302. *the proverb*: "*Blessing . . . ale*"] alluded to in Jonson's *Masque of Augurs*:

> "Our ale's o' the best,
> And each good guest
> Prays for their souls that brew it."
> (Staunton.)

306, 307. *a stock with a wench*] a dowry; generally of any capital sum, but perhaps as here in Euphues' letter to Philautus on his marriage (Lyly's *Works*, II. 226, line 27), "Breake nothing of thy stocke," where his wife's "great dowry" has been before alluded to.

307. *a stock*] stocking; Steevens quotes *Twelfth Night*, I. iii. 144, "a flame-colour'd stock."

312, 313. *may I set the world on wheels, when she, etc.*] *i.e.* then may I have an easy time of it, seeing that she can do the earning. I explain "to set the world on wheels" as to make life run easily, rather than (with Herford and Craig) to let it slide, be careless of it,—though the effect is the same. There is perhaps also a merely verbal glance at the world as the spinning-wheel. The same sense of relaxation, with the added sense of giddiness, attaches to the passage quoted by Rolfe from *Antony and Cleopatra*, II. vii. 96–98:

> "*Eno.* 'A bears the third part of the world, man, see'st not?
> *Men.* The third part, then, is drunk: would it were all
> That it might go on wheels."

The details Halliwell gives about a

Speed. "Item: She hath many nameless virtues."

Launce. That 's as much as to say, bastard virtues; that, indeed, know not their fathers, and therefore have no names.

Speed. "Here follow her vices."

Launce. Close at the heels of her virtues.

Speed. "Item: She is not to be kiss'd fasting, in respect of her breath."

Launce. Well, that fault may be mended with a breakfast. Read on.

Speed. "Item: She hath a sweet mouth."

Launce. That makes amends for her sour breath.

Speed. "Item: She doth talk in her sleep."

Launce. It 's no matter for that, so she sleep not in her talk.

Speed. "Item: She is slow in words."

Launce. O villain, that set this down among her vices! To be slow in words is a woman's only virtue: I pray thee, out with 't, and place it for her chief virtue.

Speed. "Item: She is proud."

320. *kiss'd*] Rowe, omitted Ff. 330. *villain*] *villanie* Ff 2, 3; *this*] omitted Ff 2–4.

pamphlet (1623) by Taylor, the Water-poet, *The World runnes on Wheeles*, clearly establish the sense of self-indulgence.

314. *nameless*] more than can be named, or (as Schmidt) inexpressible. He compares *Richard II.* II. ii. 40 (the Queen), "But what it is, that is not yet known: what | I cannot name; 'tis *nameless* woe, I wot."

320. *not to be kiss'd fasting*] when the stomach of the kisser would be queasy. Grant White thought Rowe's addition of "kiss'd" needless, but Dyce quoted Webster's *Duchess of Malfi*, II. i. (Bosola to the Old Lady), "I would sooner eat a dead pigeon taken from the soles of the feet of one sick of the plague, than kiss one of you fasting."

324. *a sweet mouth*] obviously the same as "a sweet tooth," which bore a derivative wanton sense, as in *Euphues*, II. 83, lines 9–12, "a fine taste noteth the fond appetites, that Venus sayde hir Adonis to haue, who seing him to take chiefest delight in coastle cates, smyling sayd this. I am glad that my Adonis hath a sweete tooth in his head, and who knoweth not what followeth?"—this well-known quotation, "Cætera quis nescit?" from Ovid, *Am.* i. 5. 25, proving the wanton sense. Launce's reply may include this, or may take it merely as pretty, or kissable, mouth.

327, 328. *sleep . . . in her talk*] talk stupidly or at random. Collier MS. "slip."

329–333. *slow in words . . . chief virtue*] Gratiano, *Merchant of Venice*, I. i. 112, pronounces silence "only commendable In . . . a maid not vendible." *Lear*, v. iii. 274, praises the voice "Gentle and low, an excellent thing in woman." An ancient expression of Launce's view will be found in Xenophon's *Œconomicus*, c. vii. 5.

Launce. Out with that too; it was Eve's legacy, and cannot be ta'en from her.

Speed. "Item: She hath no teeth."

Launce. I care not for that neither, because I love crusts.

Speed. "Item: She is curst."

Launce. Well, the best is, she hath no teeth to bite.

Speed. "Item: She will often praise her liquor."

Launce. If her liquor be good, she shall: if she will not, I will; for good things should be praised.

Speed. "Item: She is too liberal."

Launce. Of her tongue she cannot, for that's writ down she is slow of; of her purse she shall not, for that I'll keep shut: now, of another thing she may, and that cannot I help. Well, proceed.

Speed. "Item: She hath more hair than wit, and more faults than hairs, and more wealth than faults."

Launce. Stop there; I'll have her: she was mine, and not mine, twice or thrice in that last article. Rehearse that once more.

354. *last*] omitted Ff 2–4.

342. *often praise her liquor*] as Craig, for "appraise" in sense of sipping or testing; and more doubtfully in *Twelfth Night*, I. v. 233, Olivia, after cataloguing her features, says, "Were you sent hither to praise me?" where Malone read "'praise." Mr. Craig compares Dunbar's *Richt Airly on Ask Wednsday*, "All wine to test she would disdain | But Mavasy."

345. *liberal*] free, bold, wanton, as *Hamlet*, IV. vii. 172, "long purples | That liberal shepherds give a grosser name."

347–349. *of her purse . . . cannot I help*] In Euphues' letter to the new-married Philautus, II. 225, line 10, "For thy great dowry that ought to be in thine own handes"; p. 226, line 10, "Fly . . . Ielousie . . . all mistrust is either needelesse or bootlesse." The sources of Euphues' advice were Plutarch's *Conjugalia Præcepta* and Edmund Tylney's *Flower of Friendship*, a "discourse of duties in Mariage," 1568.

351. *more hair than wit*] The proverb possibly arose from bushy hair producing the false impression of a large cranium, or from an association of baldness with age and superior wisdom; but the form quoted by Mr. Craig from John Heywood's *Proverbs*, 1546, "long hair and short wit," suggests rather the reproach of a foolish dandyism. Steevens quotes Ray's Collection, "Bush natural, more hair than wit," and Dekker's *Satiromastix*:

> "Hair! 'tis the basest stubble; in scorn of it
> This proverb sprung—He has more hair than wit."

The form, and perhaps the sense, of this antithetic string is suggested by phrases in *Euphues*, *e.g.* I. 184, line 9, "of more wit then wealth, and yet of more wealth then wisdome"; II. 18, line 10, "Thou hast caryed to thy graue more graye haires than yeares: and yet more yeares, then vertues."

Speed. "Item: She hath more hair than wit,"—
Launce. More hair than wit? It may be; I'll prove it. The cover of the salt hides the salt, and therefore it is more than the salt; the hair that covers the wit is more than the wit, for the greater hides the less. What's next?
Speed. "And more faults than hairs,"—
Launce. That's monstrous: O, that that were out!
Speed. "And more wealth than faults."
Launce. Why, that word makes the faults gracious. Well, I'll have her: and if it be a match, as nothing is impossible,—
Speed. What then?
Launce. Why, then will I tell thee—that thy master stays for thee at the North-gate.
Speed. For me?
Launce. For thee? ay, who art thou? he hath stayed for a better man than thee.
Speed. And must I go to him?
Launce. Thou must run to him, for thou hast stayed so long, that going will scarce serve the turn.
Speed. Why didst not tell me sooner? pox of your love-letters! [*Exit.*
Launce. Now will he be swinged for reading my

357. *be; I'll*] Theobald, *be Ile* Ff. 378. Exit] Capell.

358. *cover of the salt*] table-salt being anciently held in a single large salt-cellar with a cover, which served as a dividing-line between gentle and simple.

365. *gracious*] full of grace (religious), rather than graceful or pleasing to the eye; but Malone quotes *Merry Wives*, III. iv. 33:

"O, what a world of vile ill-favour'd faults
Looks handsome in three hundred pounds a year."

366, 367. *if it be a match, as nothing is impossible*] I think there is an allusion to the proverb in Ray's Collection, "Friends may meet, but mountains never greet," quoted by Steevens on *As You Like It*, III. ii. 186. On Lyly's *Mother Bombie*, v. iii. 129, "wee foure met, which argued we were no mountaines," I quoted the last line of a poem in Davison's *Poet. Rapsody*, 1602 (ed. Bullen, i. 39), "Though mountaines meet not, Louers may."

372, 373. *stayed for a better man, etc.*] The humour lies in Launce's having no legitimate score here, to stay for a person being a mark of condescension not of contempt.

375, 376. *stayed . . . going*] habitually opposed of rest and movement; as in Vaughan's fine poem *The World*:

"The darksome statesman hung with weights and woe
Like a thick midnight fog moved there so slow
He did nor stay nor go."

379. *swinged*] beaten, as II. i. 81.

letter,—an unmannerly slave, that will thrust himself into secrets! I 'll after, to rejoice in the boy's correction. [*Exit.*

SCENE II.—*The Same. The Duke's Palace.*

Enter DUKE *and* THURIO.

Duke. Sir Thurio, fear not but that she will love you,
Now Valentine is banish'd from her sight.
Thu. Since his exile she hath despised me most,
Forsworn my company, and rail'd at me,
That I am desperate of obtaining her.
Duke. This weak impress of love is as a figure
Trenched in ice, which with an hour's heat
Dissolves to water, and doth lose his form.
A little time will melt her frozen thoughts,
And worthless Valentine shall be forgot.

Enter PROTEUS.

How now, Sir Proteus! Is your countryman,
According to our proclamation, gone?
Pro. Gone, my good lord.
Duke. My daughter takes his going grievously.

382. Exit] Capell; Exeunt Ff.

Scene II.

. . . Palace] Capell. 10. Enter Pro.] Rowe. 14. *grievously.*] *grieuously?* F 1; *heavily?* Ff 2, 3; *heavily.* F 4.

3. *exile*] accent on second syllable, as v. iv. 152, *As You Like It*, II. i. 1, *Richard II.* I. iii. 151; but in *Coriolanus* four times on the penultimate. *Romeo and Juliet*, III. iii. 13, 20, show it was indifferent.—The interval since the "exile," required by Thurio's speech, is contradicted by a comparison of line 13 (below) with sc. i. 252. See note on III. i. 224–230.

5. *That*] so that, as III. i. 109, 112.

6. *impress*] accent on second syllable; on first in only other instance, *Richard II.* III. i. 25, "Razed out my imprese, leaving me no sign," though on second in several cases with sense of "levy."—"This weak impress of love" means the impression love makes in general, though with special reference to her passion for Valentine.

7. *Trenched*] cut; Fr. *trancher*. Rolfe quotes *Venus and Adonis*, 1052, "the wide wound that the boar had trench'd | In his soft flank."

7. *hour's*] dissyllable.

8. *his*] The earliest instance of the possessive form "its" quoted in *New Eng. Dict.* is from Florio, 1598.

9. *melt her frozen thoughts*] while they retained Valentine's image, they were frozen towards Thurio—the metaphor is slightly inconsistent.

14. *grievously*] grievingly, though the only other instance cited by Schmidt,

Pro. A little time, my lord, will kill that grief.
Duke. So I believe; but Thurio thinks not so.
Proteus, the good conceit I hold of thee—
For thou hast shown some sign of good desert—
Makes me the better to confer with thee.
Pro. Longer than I prove loyal to your grace
Let me not live to look upon your grace.
Duke. Thou know'st how willingly I would effect
The match between Sir Thurio and my daughter.
Pro. I do, my lord.
Duke. And also, I think, thou art not ignorant
How she opposes her against my will.
Pro. She did, my lord, when Valentine was here.
Duke. Ay, and perversely she persevers so.
What might we do to make the girl forget
The love of Valentine, and love Sir Thurio?
Pro. The best way is to slander Valentine
With falsehood, cowardice, and poor descent,
Three things that women highly hold in hate.
Duke. Ay, but she 'll think that it is spoke in hate.
Pro. Ay, if his enemy deliver it:
Therefore it must with circumstance be spoken
By one whom she esteemeth as his friend.
Duke. Then you must undertake to slander him.

28. *persevers*] *perseveres* Ff 3, 4.

"cry so grievously" (of the wounded Cassio in *Othello*, I. i. 53), is indistinguishable from the ordinary sense "excessively."

17. *conceit*] opinion, as *Henry VIII.* II. iii. 74, "the fair conceit | The king hath of you." Cf. *Julius Cæsar*, I. iii. 162, "Him and his worth . . . you have right well conceited."

19. *the better*] the more readily.

20, 21. *your grace . . . your grace*] so Ff; the anonymous conjecture "face" for the second destroys the characteristic Lylian repetition. See Lyly's *Works*, Essay I. 124.

28. *persevers*] accent always on penultimate, and so always spelt in early editions except in *Lear*, III. v. 23 (Qq.) (Schmidt). Rolfe points out that in *All's Well*, IV. ii. 37, it rhymes with "ever." Cf. "Bounty, persèverance, mercy, lowliness," *Macbeth*, IV. iii. 93.

35. *deliver it*] give vent to it, announce it, as *Othello*, I. iii. 90.

36. *with circumstance*] with circumlocution and hesitation, as in I. i. 36, and *Hamlet*, I. v. 127:

"And so without more circumstance at all
I hold it fit that we shake hands and part";

and, perhaps, *Taming*, v. i. 28, "to leave frivolous circumstances, I pray you tell Signor Lucentio," etc. Schmidt well quotes "the lie with circumstance," *i.e.* with some periphrasis that *softens* it, *As You Like It*, v. iv. 100.

Pro. And that, my lord, I shall be loath to do:
'Tis an ill office for a gentleman,
Especially against his very friend.
Duke. Where your good word cannot advantage him,
Your slander never can endamage him;
Therefore the office is indifferent,
Being entreated to it by your friend.
Pro. You have prevail'd, my lord: if I can do it
By aught that I can speak in his dispraise,
She shall not long continue love to him.
But say this weed her love from Valentine,
It follows not that she will love Sir Thurio.
Thu. Therefore, as you unwind her love from him,
Lest it should ravel and be good to none,
You must provide to bottom it on me;

49. *weed*] *wean* Rowe.

40. *ill office for a gentleman*] The feigned hesitation shows that he does not blink the far deeper dishonour of which he is really guilty; the line is the most damnatory in his part.

41. *his very friend*] *i.e.* special, as in the 1572 ed. of Gascoigne's *Works*, "G. T. to his very friend H. W." (ed. Hazlitt, i. 4). Rolfe compares *Merchant of Venice*, III. ii. 226, "my very friends and countrymen," in introducing Lorenzo and Salerio to Portia. Massinger's title, *A Very Woman*, is hardly the same.

42–44. *Where . . . indifferent*] The Duke's argument is transparently false, the sole object being to "endamage" Valentine. Similarly, lines 6–10, he forgot that the "weak impress of love" might fade as quickly for Thurio as for Valentine. The unworthy request he here stoops to make marks the lowest point in a character where worldliness has dulled the better instincts; but also perhaps reflects some contempt for Proteus.

43. *endamage*] See *New Eng. Dict.* s.v. Schmidt cites another instance, *1 Henry VI.* II. i. 77, and the *Cent. Dict.* recalls to me *Euphues*, I. 301, line 32, "ye deceitfull Phisition which recounteth all things that may endomage his patient, neuer telling anything yt may recure him" (Fr. *endommager*).

45. *your friend*] *i.e.* himself.

49. *weed*] If this be the true reading, "from" must be put loosely for "of," Valentine being the weed that is to be plucked from her love. Rowe's "wean" is more natural; but "wind," which Marshall well suggests, comparing "unwind," line 51, is more likely to have been mistaken for "weed." It is used of working a ship out of harbour, and figuratively of any devious practice. The *Cent. Dict.* quotes "some trick and wile | To winde our yonger brother out of prison," Tourneur's *Revenger's Tragedy*, III. i. (cf. IV. ii., "Go, wind him this way"); and Schmidt, *Coriolanus*, III. iii. 64, "to wind yourself into a power tyrannical."

50. *It follows not, etc.*] Theobald quoted Davus in Terence's *Andria*, II. ii. 35, "Ridiculum caput! | Quasi necesse sit, si huic non dat, te illam uxorem ducere."

53. *bottom it*] wind it as a skein or ball of thread on a core or bottom of thread or harder material. Cf. *Taming*, IV. iii. 139, "beat me to death with a bottom of brown thread." Steevens quoted Grange's *Garden*, 1557:

"A bottome for your silke it seems
My letters are become,
Which oft with winding off and on
Are wasted whole and some."

Which must be done by praising me as much
As you in worth dispraise Sir Valentine.
Duke. And, Proteus, we dare trust you in this kind,
Because we know, on Valentine's report,
You are already Love's firm votary,
And cannot soon revolt and change your mind.
Upon this warrant shall you have access
Where you with Silvia may confer at large;
For she is lumpish, heavy, melancholy,
And, for your friend's sake, will be glad of you;
Where you may temper her by your persuasion
To hate young Valentine and love my friend.
Pro. As much as I can do, I will effect:
But you, Sir Thurio, are not sharp enough;
You must lay lime to tangle her desires
By wailful sonnets, whose composed rhymes
Should be full-fraught with serviceable vows.
Duke. Ay,
Much is the force of heaven-bred poesy.
Pro. Say that upon the altar of her beauty
You sacrifice your tears, your sighs, your heart:
Write till your ink be dry, and with your tears

55. *worth*] *word* Capell conj. 71, 72. *Ay, Much*] in one line Ff, Capell; Pope omitted *Ay*.

62. *lumpish*] dull, spiritless. Halliwell quotes Gascoigne's *Jocasta*, 1566, "As I drawe the more to lumpishe age."

64. *Where*] whereas, as III. i. 74. Welcomed for Valentine's sake, *yet* you may persuade her against him.

64. *temper*] mould, like wax; *2 Henry IV.* IV. iii. 122, "I have him already tempering between my finger and my thumb; and shortly will I seal with him."

68. *tangle*] ensnare, strictly enmesh, a mixed metaphor with "lime." Something of the same confusion hangs about *Hamlet*, III. iii. 68, "O limed soul that, struggling to be free | Art more engaged," a result that would follow from a net, but hardly from limed twigs. A bolder mixture of metaphor is "to take arms against a sea of troubles," *Hamlet*, III. i. 59.

69. *wailful sonnets*] The *Cent. Dict.* quotes "waylfull plaints," Spenser's *Faerie Queene*, v. vi. 26. For the idea cf. Proteus' "complaining names," I. ii. 128. His advice here, while it illustrates Thuria's dulness and serves to blind the Duke, is intended to forward his own suit; in IV. ii. 81 *sqq.* he manages to appropriate the credit of the music, and even Thurio has a gleam of suspicion, *ib.* 18–23.

69. *composed rhymes*] carefully-wrought verses.

70. *serviceable vows*] vows of devoted service, not profitable to the writer.

73–81. *Say that, etc.*] The lyric character is here introduced without loss of dramatic propriety.

75, 76. *Write . . . Moist it again*] *i.e. say* you do so, another conceit suggested for Thurio's sonnet. Cf. *Love's Labour's Lost*, IV. iii. 342, 343, "Never durst poet touch a pen to write | Until his ink were temper'd with Love's sighs."

Moist it again; and frame some feeling line
That may discover such integrity:
For Orpheus' lute was strung with poets' sinews;
Whose golden touch could soften steel and stones,
Make tigers tame, and huge leviathans
Forsake unsounded deeps to dance on sands.
After your dire-lamenting elegies,
Visit by night your lady's chamber-window
With some sweet consort; to their instruments
Tune a deploring dump: the night's dead silence
Will well become such sweet-complaining grievance.
This, or else nothing, will inherit her.

Duke. This discipline shows thou hast been in love.

Thu. And thy advice this night I 'll put in practice.
Therefore, sweet Proteus, my direction-giver,

77. *such*] *strict* Collier MS. 84. *consort*] Ff, *concert* Hanmer.

76. *Moist*] The verb is found, says Craig, in Golding's *Ovid* and North's *Plutarch*.

77. *such integrity*] such single-hearted devotion as you are asserting; let the passion in the lines witness the sincerity of that in your heart.

78. *Orpheus' lute, etc.*] Cf. the song in *Henry VIII.* III. i. 3; and *Love's Labour's Lost*, IV. iii. 339, "bright Apollo's lute strung with his hair." Cf. Ovid, *Trist.* IV. i. 17, "Cum traheret sylvas Orpheus et dura canendo | Saxa," etc.

82. *elegies*] love-poems, like the *Elegiæ* of Tibullus, etc.

84. *consort*] company of musicians. Staunton compares our use of "band." A derivative sense is shown in Florio's *Worlde of Wordes*, 1598 (quoted by Halliwell), "*Concénto*, a consort, or concordance in musick"; and so in *2 Henry VI.* III. ii. 327, "And boding screech owls make the consort full" (Schmidt)—a passage which shows the idea of music already attached to the word (by confusion with Fr. *concert*, It. *concerto*, *New Eng. Dict.*), and not due merely to accompanying words. The simpler sense, "company," is seen in IV. i. 64, below, and *Lear*, II. i. 99, "he was of that consort." Malone's distinction of the senses by the accent, though true for Shakespeare, is contradicted by *A Whip for an Ape*, 1589, line 53, "Now Tarleton's dead the Consort (company) lackes a vice."

85. *dump*] *Romeo and Juliet*, IV. v. 104, "play me some merry dump, to comfort me," shows that the word itself did not always carry the usual sense of melancholy, which it bears here and in *Lucrece*, 1127.

86. *grievance*] lamenting. Rolfe cites Sonnet 30, line 9, rightly as the context shows, but wrongly, surely, *Romeo and Juliet*, I. i. 155.—In IV. iii. 37, "grievances" seems used for grieving thoughts.

87. *inherit*] gain, obtain; as *Romeo and Juliet*, I. ii. 30, "even such delight . . . shall you to-night | Inherit at my house" (Rolfe).—Just so the booby Cloten in *Cymbeline*, II. iii. 11, is "advised to give her music o' mornings; they say it will penetrate."

88. *discipline*] lesson, set of rules. The Duke's remark reminds us that in Montemayor's tale the previous courtship of Felismena by Don Felix, compressed by Shakespeare into Act I., had lasted "almost a whole yeere," *e.g.* "The Tournies were now renewed, the musicke by night did neuer cease; amorous letters and verses were re-continued on both sides" (p. 283).

90. *direction-giver*] pointer of my aim. Tourneur's *Revenger's Tragedy*,

Let us into the city presently
To sort some gentlemen well skill'd in music.
I have a sonnet that will serve the turn
To give the onset to thy good advice.

Duke. About it, gentlemen!

Pro. We'll wait upon your grace till after supper,
And afterward determine our proceedings.

Duke. Even now about it! I will pardon you. [*Exeunt.*

ACT IV

SCENE I.—*A Forest near Milan.*

Enter certain Outlaws.

First Out. Fellows, stand fast; I see a passenger.

Sec. Out. If there be ten, shrink not, but down with 'em.

Enter VALENTINE *and* SPEED.

Third Out. Stand, sir, and throw us that you have about ye:

A Forest near Milan] Grant White; A forest leading towards Mantua Theobald; The frontiers of Mantua. A Forest. Capell.

IV. iv., "A mother to give aim to her own daughter" (*i.e.* incite to lust), and Webster's *White Devil*, 1612 [III. i. 25], "I am at the mark, sir: I'll give aim to you, | And tell you how near you shoot," quoted by Halliwell on V. iii. 99, seem more to the point here.

92. *sort*] select, as *3 Henry VI.* V. vi. 85, "But I will sort a pitchy day for thee" (Steevens).

94. *give the onset to*] make a beginning of following.

97. *determine*] perhaps "bring to an issue, conclusion, or execution"; generally intransitive in this sense, but cf. *Richard II.* I. iii. 150, "The sly slow hours shall not determinate | The dateless limit of thy dear exile."

Act IV. Scene I.

A Forest near Milan] Theobald's statement (he has "on the Frontiers of Mantua" at the outset) seems grounded on Silvia's words (IV. iii. 23), and cf. V. ii. 46. But Grant White pointed out that in V. i. 11 Eglamour says, "the forest is not three leagues off"; and this forest, on the way to Mantua, or Verona (IV. i. 17), but near Milan, must be that in which the fugitives are met by the Milanese Friar Laurence, V. ii. 36, and later attacked by the outlaws. Stage-custom allowed, or was beginning to allow, an ideal treatment of Time (as in the first Act of *Macbeth*—the distance between Fife and Forres); but nearness to Milan is less hopelessly inconsistent with the rapid course of the action in Acts IV. and V., in which the Friar has time to return and warn the Duke, and Proteus to set off and rescue Silvia near the western fringe of the wood (she has been captured at a point farther east, V. iii. 9), before she is brought before Valentine.

If not, we 'll make you sit, and rifle you.
Speed. Sir, we are undone; these are the villains
That all the travellers do fear so much.
Val. My friends,—
First Out. That 's not so, sir: we are your enemies.
Sec. Out. Peace! we 'll hear him.
Third Out. Ay, by my beard, will we, for he 's a proper man.
Val. Then know that I have little wealth to lose:
A man I am cross'd with adversity;
My riches are these poor habiliments,
Of which if you should here disfurnish me,
You take the sum and substance that I have.
Sec. Out. Whither travel you?
Val. To Verona.
First Out. Whence came you?
Val. From Milan.
Third Out. Have you long sojourn'd there?
Val. Some sixteen months, and longer might have stay'd,
If crooked fortune had not thwarted me.
First Out. What, were you banish'd thence?
Val. I was.
Sec. Out. For what offence?

4. *sit*] Ff 1, 2; *sir* Ff 3, 4. 5. *Sir*] Ff, *O*, *Sir* Capell. 11. *wealth*] omitted Ff 2–4, *left* Hanmer.

4. *sit*] in poor antithesis to "Stand," line 3.

10. *will we*] This inversion, in response, especially of words previously used in right order, is pretty common; cf. IV. iv. 56, "No, indeed, did she not"; *Taming*, I. i. 252, "Yes, by Saint Anne, do I."

10. *a proper man*] fine-looking fellow, rather of stature than feature. Malone, indeed, denies the latter sense; pointing to "goodly shape," line 56, to Coles' *Latin Dict.*, where "proper" is represented by *procerus*, and to "prentices proper and tall" in a ballad on Essex. Portia indecisively calls Faulconbridge "a proper man's picture," *Merchant of Venice*, I. ii. 65 (Rolfe), and I find in Whitney, "A comely proper woman, though not handsome," Pepys' *Diary*, I. 98. Cf. *Euphues*, II. 68, line 26, Iffida, ironically, "Will you not manne vs, Fidus, beeing so proper a man?"

13. *My riches . . . habiliments*] This line seems to be an echo of two in the old play *Taming of* A *Shrew*, among the very few which Shakespeare preserved in his later adaptation:

"Euen in these honest meane abilliments,
Our purses shall be rich, our garments plaine"
(*Shakespeare Library*, Pt. II. vol. ii. p. 527).

21. *Some sixteen months*] Marshall thinks the statement fictitious, like those that follow, urging that fourteen to fifteen months is too long a time to allow between the first and third scenes of Act I., as we should have to do. See note on Time, Introduction (end).

Val. For that which now torments me to rehearse:
I kill'd a man, whose death I much repent;
But yet I slew him manfully, in fight,
Without false vantage or base treachery.
First Out. Why, ne'er repent it, if it were done so.
But were you banish'd for so small a fault?
Val. I was, and held me glad of such a doom.
Sec. Out. Have you the tongues?
Val. My youthful travail therein made me happy,
Or else I often had been miserable.
Third Out. By the bare scalp of Robin Hood's fat friar,
This fellow were a king for our wild faction!
First Out. We'll have him. Sirs, a word.
Speed. Master, be one of them; it's an honourable
kind of thievery.
Val. Peace, villain!
Sec. Out. Tell us this: have you anything to take to?
Val. Nothing but my fortune.
Third Out. Know, then, that some of us are gentlemen,
Such as the fury of ungovern'd youth
Thrust from the company of awful men:

34. *travail*] Ff 1, 2; *travel* Ff 3, 4. 35. *I*] omitted Ff 3, 4; *been*] *beene often* F 1. 46. *awful*] Ff, *lawful* Hawkins conj. ap. Steevens, 1773.

31. *so small a fault*] Cf. line 52.

32. *glad of such a doom*] *i.e.* glad to get off so cheaply.

33. *the tongues*] foreign languages. Rolfe quotes *Much Ado*, v. i. 167, "he hath the tongues."

34. *travail*] Probably Valentine means "study," though both "travail" and "travel" are used at this date in either sense, a fact eloquent of the toils attending a journey. In Bercher's *Nobylytye off Wymen*, 1559 (Roxb. Club, pp. 87, 88), "travelenge in sutche maner of Stodye as then was there (at Cambridge) approved . . . To this I thought good to add an experyence of travell and knowledge off more contris then myne owne." At line 16 above, the Folio spells "trauell"; in *Twelfth Night*, v. 166, "Since when . . . toward my graue | I haue *trauail'd* but two houres."

36. *Robin Hood's fat friar*] Friar Tuck, appropriately invoked by outlaws, though not by Italians. Rolfe reminds us that the outlaws in Arden forest are said to "live like the old Robin Hood *of England*," *As You Like It*, I. i. 107; that Silence sings of "Robin Hood, Scarlet, and John," *2 Henry IV.* v. iii. 107; and that Valentine's chivalry is a reminiscence of the Sherwood rule. In Introduction, pp. xxvi–xxvii, I have suggested Shakespeare's possible knowledge of Munday's two Robin Hood plays. For the transfer to Italy, cf. Edwarde's *Damon and Pithias*, *c.* 1564, where the Greek Aristippus in Sicily alludes to "the three Cranes in Vintree."

42. *to take to*] resource or means of subsistence: desperation being an essential qualification for membership of the band.

46. *awful men*] men who command respect, as themselves respecting moral and social law. For the causative sense, cf. *Taming*, v. ii. 109, "awful rule and right supremacy"; for the

Myself was from Verona banished
For practising to steal away a lady,
An heir, and niece allied unto the duke.
Sec. Out. And I from Mantua, for a gentleman,
Who, in my mood, I stabb'd unto the heart.
First Out. And I for such like petty crimes as these.
But to the purpose,—for we cite our faults,
That they may hold excused our lawless lives;
And partly, seeing you are beautified
With goodly shape, and by your own report
A linguist, and a man of such perfection
As we do in our quality much want,—
Sec. Out. Indeed, because you are a banish'd man,
Therefore, above the rest, we parley to you:
Are you content to be our general?
To make a virtue of necessity,
And live, as we do, in this wilderness?
Third Out. What say'st thou? wilt thou be of our consort?

49. *An heir, and niece*] Ff 3, 4; *And heire and Neece* Ff 1, 2; *An heir, and near* Theobald and Camb. 58. *want,—*] Theobald, *want.* Ff.

passive, *Richard II.* III. iii. 76, "To pay their awful duty to our presence." Instances of either are quoted by *New Eng. Dict.* of 1871 and 1879.

48. *practising*] plotting, as *Lear*, III. ii. 57, "under covert and convenient seeming Hast practised on man's life"; and Goneril to the fallen Edmund, v. iii. 151, "This is practice, Gloucester."

49. *heir*] of common gender; "heiress" is not found in Shakespeare. Cf. *Tempest*, I. ii. 58, "his only heir | And princess" (Schmidt).

49. *niece allied*] "niece" may also mean granddaughter, or simply relative. Theobald's emendation has been accepted by all editors save Warburton and Marshall; but I should defend the Folio reading as, not two expressions, but a formal ceremonial term, or else as meaning "niece by marriage." In *King John*, II. ii. 125, as Grant White noted, the Ff read "neere" for "niece."

49. *the duke*] Shakespeare does not trouble himself about historical accuracy; see note on I. iii. 27. Neither at the date of composition nor at the time of Charles V.'s supremacy at Milan was there any independent duke of Verona, which at the beginning of the fifteenth century had passed under the dominion of the Venetian Republic.

51. *mood*] angry fit. Cf. the old *A Shrew*, 1594 (*Shakspeare Library*, II. ii. p. 503), "this brainsick man, | That in his mood cares not to murder me."

58. *in our quality*] in our line of life, occupation. Monck Mason quoted *Hamlet*, II. ii. 363, "Will they pursue the quality no longer than they can sing?" (of the child-actors). The sense survives in the phrase "in the quality of" (capacity of).

60. *Therefore, above the rest*] for that more than any reason.

60. *parley to*] Schmidt quotes *2 Henry VI.* IV. vii. 82, "parleyed unto foreign kings," and two instances of "parley with."

64. *of our consort*] *i.e.* company; as "of that consort," *Lear*, II. i. 99, though there the sense may be "habit of consorting." Cf. note on III. ii. 84, above.

Say ay, and be the captain of us all:
We 'll do thee homage and be ruled by thee,
Love thee as our commander and our king.
First Out. But if thou scorn our courtesy, thou diest.
Sec. Out. Thou shalt not live to brag what we have offer'd.
Val. I take your offer, and will live with you,
Provided that you do no outrages
On silly women or poor passengers.
Third Out. No, we detest such vile base practices.
Come, go with us, we 'll bring thee to our crews,
And show thee all the treasure we have got;
Which, with ourselves, all rest at thy dispose.

[*Exeunt.*

SCENE II.—*Milan. Outside the Duke's Palace, under Silvia's Chamber.*

Enter PROTEUS.

Pro. Already have I been false to Valentine,
And now I must be as unjust to Thurio.
Under the colour of commending him,
I have access my own love to prefer:
But Silvia is too fair, too true, too holy,
To be corrupted with my worthless gifts.
When I protest true loyalty to her,
She twits me with my falsehood to my friend;
When to her beauty I commend my vows,

74. *crews*] Ff, *cave* Collier MS.

Scene II.

Outside . . . Chamber] Camb.; Open place, under Silvia's Apartment Theobald.

72. *silly*] simple, innocent, as constantly in the phrase "silly sheep."

72. *poor passengers*] travellers without money; "passenger" as in line 1.

73. *No, we detest, etc.*] but cf. v. iv. 16, 17. These outlaws are a weak point in the play.

74. *crews*] bands. v. iii. 12 has been urged in support of "cave," to which the next line is more appropriate. Halliwell refers to line 2 as proof that only a few of the outlaws are present.

Scene II.

3. *colour*] fair show, pretence; *Julius Cæsar*, II. i. 29, "the quarrel Will bear no colour for the thing he is"; and verb, "That show of such an exercise may colour | Your loveliness, III. i. 45.

9. *commend*] address, direct. *Macbeth*, I. vii. 11, "Commends the ingredients of our poison'd chalice | To our own lips."

She bids me think how I have been forsworn
In breaking faith with Julia whom I loved:
And notwithstanding all her sudden quips,
The least whereof would quell a lover's hope,
Yet, spaniel-like, the more she spurns my love,
The more it grows, and fawneth on her still.
But here comes Thurio: now must we to her window,
And give some evening music to her ear.

Enter THURIO *and Musicians.*

Thu. How now, Sir Proteus, are you crept before us?
Pro. Ay, gentle Thurio; for you know that love
Will creep in service where it cannot go.
Thu. Ay, but I hope, sir, that you love not here.
Pro. Sir, but I do; or else I would be hence.
Thu. Who? Silvia?
Pro. Ay, Silvia; for your sake.
Thu. I thank you for your own. Now, gentlemen,
Let 's tune, and to it lustily awhile.

Enter, at a distance, HOST, *and* JULIA *in boy's clothes.*

Host. Now, my young guest, methinks you're allycholly: I pray you, why is it?

17. Enter . . . Musicians] Rowe; Musitian Ff before line 1. 25. *tune*] *turne* Ff 2–4. Enter . . . clothes] Rowe (at a distance, added Capell); omitted Ff. 27. *why*] *what* Ff 2–4.

12. *quips*] taunts, retorts. In Lyly's *Campaspe*, III. ii. 30, Manes defines a quip as "a short saying of a sharp witte, with a bitter sense in a sweete word."

14, 15. *spaniel-like, etc.*] *Euphues*, I. 249, line 7 (of Philautus in love), "Wilt thou resemble the kinde (true-bred) Spaniell, which the more he is beaten the fonder he is?"

17. Enter Thurio and Musicians] So Cloten in *Cymbeline*, II. iii., presents Imogen with a charming song, which ill accords with our impression of the suitor.

18. *crept*] of (quick?) unnoticed movement, as in *As You Like It*, I. ii. 165, "How now, daughter and cousin, are you crept hither to see the wrestling?"

20. *creep*] of slow disabled movement. Reed quoted Kelly's *Scottish Proverbs*, p. 226, "Kindness will creep where it cannot gang"; but the original is seen better in the *Towneley Plays*, Secunda Pastorum, "kynde [*i.e.* natural instinct] wille crepe | Where it may not go."

22. *be hence*] So "art hence," III. i. 248.

25. Enter . . . Host, and Julia in boy's clothes] In Montemayor's tale we have: "being come to the desired place, I took vp mine Inne in a streete less frequented with concurse of people. And the great desire I had to see the destroier of my ioy did not suffer me to thinke of any other thing, but how or where I might see him. To inquire of

Jul. Marry, mine host, because I cannot be merry.
Host. Come, we'll have you merry: I'll bring you where you shall hear music, and see the gentleman that you asked for.
Jul. But shall I hear him speak?
Host. Ay, that you shall.
Jul. That will be music. [*Music plays.*
Host. Hark, hark!
Jul. Is he among these?
Host. Ay: but, peace! let's hear 'em.

Song.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

31. *you*] omitted F 2-4. 34. Music plays] Capell.

him of mine host I durst not, [Shakespeare changes this, lines 30, 31] lest my comming might (perhaps) haue bene discouered; and to seeke him foorth I thought it not best, lest some inopinate mishap might haue fallen out, whereby I might haue bene knowen. Wherefore I passed all that day in these perplexities, while night came on, each hower whereof (me thought) was a whole yeere vnto me. But midnight being a little past, mine host called at my chamber doore, and tolde me if I was desirious to heare some braue musicke, I should arise quickly, and open a window towards the street. The which I did by and by, and making no noise at all, I heard how Don Felix his Page, called Fabius (whom I knew by his voice), saide to others that came with him, Now it is time, my Masters, bicause the Lady is in her gallerie ouer her garden, taking the fresh aire of the coole night. He had no sooner saide so, but they began to winde three Cornets and a Sackbot, with such skill and sweetenesse, that it seemed celestiall musicke. And then began a voice to sing the sweetest (in my opinion) that euer I heard" (p. 285).

26, 27. *allycholly*] In this case the mistake, repeated *Merry Wives*, I. iv. 164 (Mrs. Quickly), does not, as commonly in Shakespeare, result in another word. Schmidt compares "Mallicholie," *Love's Labour's Lost*, IV. iii. 14. Julia's depression must be due to the inroad of doubt as to Proteus' reception of her; so Lamb, *Tales from Shakespeare*.

30, 31. *gentleman that you asked for*] Without deleting the heroine's hesitation on this point, Shakespeare could hardly have brought the Host and Julia on to the stage.

32. *hear him speak*] Montemayor, p. 286, "the sweete voice of my Don Felix."

37. Song.] We need not suppose this Thurio's "sonnet" of III. ii. 93, as from lines 7–15 much has evidently occurred since then, and this cannot be the first serenading of Silvia. Cf. line 94, note. In Lyly's *Endimion*, IV. ii. 24–27, we have a burlesque love-poem by the burlesque Sir Thopas, but neither here nor in Cloten's case (*Cymbeline*, II. iii.) does Shakespeare see need to sacrifice his opportunity for a pretty song,

40. *wise is she*] To avoid the repetition of "she" the Collier MS. corrector read "wise as free" (Halliwell).

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

Host. How now! are you sadder than you were before? How do you, man? the music likes you not.

Jul. You mistake; the musician likes me not.

Host. Why, my pretty youth?

Jul. He plays false, father.

Host. How? out of tune on the strings?

Jul. Not so; but yet so false that he grieves my very heart-strings.

Host. You have a quick ear.

Jul. Ay, I would I were deaf; it makes me have a slow heart.

Host. I perceive you delight not in music.

Jul. Not a whit, when it jars so.

Host. Hark, what fine change is in the music!

Jul. Ay, that change is the spite.

44. *lives with kindness*] flourishes, in itself and in repute, upon the doing of kind acts; the idea is that of the old proverb, "Handsome is as handsome does."

47. *inhabits*] Usually intransitive in Shakespeare; as I. i. 44, and V. iv. 7, "O thou that dost inhabit in my breast."

49. *excelling*] same absolute use, line 82.

51. *dull earth*] So, of Portia, "the rude world Hath not her fellow," *Merchant of Venice*, III. v. 73.

54. *likes*] pleases, as often.

64. *slow*] heavy (Craig).

67. *change*] variety, variation; we can hardly credit the Host with the modern technical sense of modulation from one key to another.

68. *that change is the spite*] In Yonge, p. 286, "The great ioy that I felt in hearing him cannot be imagined, for (me thought) I heard him nowe, as in that happie and passed time of our loues. But after the deceit of this imagination was discouered, seeing with mine eies, and hearing with mine eares, that this musick was bestowed vpon another, and not on me, God knowes what a bitter death it was vnto my soule."

Host. You would have them always play but one thing.

Jul. I would always have one play but one thing.
But, host, doth this Sir Proteus that we talk on
Often resort unto this gentlewoman?

Host. I tell you what Launce, his man, told me,—he loved her out of all nick.

Jul. Where is Launce?

Host. Gone to seek his dog; which to-morrow, by his master's command, he must carry for a present to his lady.

Jul. Peace! stand aside: the company parts.

Pro. Sir Thurio, fear not you: I will so plead,
That you shall say my cunning drift excels.

Thu. Where meet we?

Pro. At Saint Gregory's well.

Thu. Farewell.

[*Exeunt Thu. and Musicians.*

Enter SILVIA *above.*

Pro. Madam, good even to your ladyship.

83. Exeunt . . . Musicians. Enter Silvia above] Rowe; omitted Ff.

72. *talk on*] "on" exchangeable with "of"; *Merchant of Venice*, v. i. 151, "What talk you of the posy," etc.; *Taming*, v. ii. 72, "I'll venture so much of my hawk or hound."

75. *out of all nick*] beyond all reckoning, the Host's characteristic metaphor from the keeping of a score by nicks or notches on a stick or tally (Warburton). Steevens quotes the innkeeper in Rowley's *A Woman Never Vexed*, 1632, "I have carried | The tallies at my girdle seven years together, | For I did ever love to deal honestly in the nick."

77. *his dog*] Perhaps Theobald is right in supposing the dog he is in search of to be, not Crab, but Proteus' little lap-dog, which in IV. iv. 60 he tells us has been stolen by the boys; though we need not change IV. iv. 7.

82. *drift*] as II. vi. 43, III. i. 18. Nash's *Pierce Pennilesse*, "all coosonages, all cunning drifts."

82. *excels*] This absolute use only survives of persons. Cf. "excelling," line 49, above.

83. *St. Gregory's well*] An actual well near Milan, of which Halliwell reproduces a print (with "Gregorie" across it) from a view of Milan in Braun's *Civitates Orbis Terrarum*, 1582. He says, "the notice of it by Shakespeare is curious, either as showing his acquaintance with Italy or with works on that country, or as an evidence of the Continental origin of the play in a romance or drama yet to be discovered" (fol. ed. 1854, ii. 149). Of mineral springs in England, the virtue of which was credited to saints, Harrison (*Description of England*, ii. 23 *ad init.*) mentions St. Vincent's (near Clifton), and Halliewell (*i.e.* Holywell in Flintshire, associated with St. Winifred, Camden's *Britannia*, 1586, p. 394). Another Halliwell exists near Bolton-le-Moors.

Sil. I thank you for your music, gentlemen.
Who is that that spake?
Pro. One, lady, if you knew his pure heart's truth,
You would quickly learn to know him by his voice.
Sil. Sir Proteus, as I take it.
Pro. Sir Proteus, gentle lady, and your servant.
Sil. What 's your will?
Pro. That I may compass yours.
Sil. You have your wish; my will is even this:
That presently you hie you home to bed.
Thou subtle, perjured, false, disloyal man!
Think'st thou I am so shallow, so conceitless,
To be seduced by thy flattery,
That hast deceived so many with thy vows?
Return, return, and make thy love amends.
For me,—by this pale queen of night I swear,
I am so far from granting thy request,
That I despise thee for thy wrongful suit;
And by and by intend to chide myself
Even for this time I spend in talking to thee.
Pro. I grant, sweet love, that I did love a lady;
But she is dead.
Jul. [*Aside.*] 'Twere false, if I should speak it;
For I am sure she is not buried.
Sil. Say that she be; yet Valentine thy friend
Survives; to whom, thyself art witness,

89. *as I take it*] omitted Ff 3, 4. 92. *even*] *ever* Ff 2–4. 105, 117, 125. [Aside] Pope.

91. *compass*] achieve, obtain; Proteus plays on "win your goodwill" and "perform your least wish."

94. *Thou subtle, etc.*] The vigour and promptitude of Silvia's reply implies what we already knew from IV. ii. 7–15, that this is not Proteus' first approach. Celia's letter to Don Felix is to the same purport, though not so strong. The nearest likeness is "For well thou mightest haue denied, or not declared thy passed loue, without giuing me occasion to condemne thee by thine owne confession. Thou saiest I was the cause that made thee forget thy former loue. Comfort thy selfe, for there shall not want another to make thee forget thy second" (cf. line 97), Yonge, p. 294.

95. *conceitless*] without perception; usually "imagination," here of imagination which gives insight into other's minds. Rolfe quotes *2 Henry IV.* II. iv. 263, "his wit 's as thick as Tewkesbury mustard; there 's no more conceit in him than is in a mallet."

106. *buried*] trisyllable.

I am betroth'd: and art thou not ashamed
To wrong him with thy importunacy?
Pro. I likewise hear that Valentine is dead.
Sil. And so suppose am I; for in his grave
Assure thyself my love is buried.
Pro. Sweet lady, let me rake it from the earth.
Sil. Go to thy lady's grave, and call hers thence;
Or, at the least, in hers sepulchre thine.
Jul. [*Aside.*] He heard not that.
Pro. Madam, if your heart be so obdurate,
Vouchsafe me yet your picture for my love,
The picture that is hanging in your chamber;
To that I 'll speak, to that I 'll sigh and weep:
For since the substance of your perfect self
Is else devoted, I am but a shadow;
And to your shadow will I make true love.
Jul. [*Aside.*] If 'twere a substance, you would, sure, deceive it,
And make it but a shadow, as I am.
Sil. I am very loath to be your idol, sir;
But since your falsehood shall become you well
To worship shadows and adore false shapes,
Send to me in the morning, and I 'll send it:
And so, good rest.
Pro. As wretches have o'ernight

112. *his*] Ff 2–4, *her* F 1. 115. *hers*] *her* Ff 3, 4. 128. *your falsehood*] *you're false, it* Johnson conj.

110. *importunacy*] accent antepenultimate, as *Timon of Athens*, II. ii. 42, "Your importunacy cease till after dinner" (Rolfe).

117. *heard*] heeded—of wilful deafness.

123. *else*] elsewhere, to another.

123. *but a shadow*] reduced to mere nothing; cf. Valentine's "Nothing," III. i. 198. Repeated line 126 and IV. iv. 202, but with additional allusion to her disguise.

124. *shadow*] portrait, as IV. iv. 125, and *Euphues*, II. 42, line 20, "Appelles shadowes," and verb, "to shadow a ladie's face," *Campaspe*, I. ii. 71.

128, 129. *since . . . To worship, etc.*] shall find appropriate employment in the worship of, a mere hasty confusion for "since it shall become your falsehood well To worship."

130. *I'll send it*] In this gift of the portrait, and perhaps in granting the colloquy at all, Silvia can hardly be absolved from a touch of coquetry; but her flight has already been determined on, IV. iii. 2, and she may wish to lull suspicion of it. In Victor's adaptation of 1762 a line was inserted with this sense—"It may divert him from my intended flight," meant, of course, as an aside, though not so marked.

That wait for execution in the morn.

[*Exeunt Pro. and Sil. severally.*

Jul. Host, will you go?

Host. By my halidom, I was fast asleep.

Jul. Pray you, where lies Sir Proteus?

Host. Marry, at my house. Trust me, I think 'tis almost day.

Jul. Not so; but it hath been the longest night
That e'er I watch'd, and the most heaviest.

[*Exeunt.*

SCENE III.—*The Same.*

Enter EGLAMOUR.

Egl. This is the hour that Madam Silvia
Entreated me to call and know her mind:
There 's some great matter she 'ld employ me in.
Madam, madam!

Enter SILVIA *above.*

Sil. Who calls?

Egl. Your servant and your friend;
One that attends your ladyship's command.

Sil. Sir Eglamour, a thousand times good morrow.

Egl. As many, worthy lady, to yourself:
According to your ladyship's impose,

132. Exeunt . . . severally] omitted F 1; Exeunt Ff 2–4. 139. Exeunt] omitted F 1.

Scene III.

The Same] Capell; Dyce includes scenes iii. and iv. in scene ii. 4. Enter Silvia above] Rowe.

134. *halidom*] Probably a mere inversion of "holidam" (holy dame—*i.e.* our Lady), which is found, *Taming*, v. ii. 99.—Minsheu, however, *Dictionary*, 1617, derived it from Saxon *halig*, holy, and "*dome*, dominium aut judicium" (Malone).

135. *lies*] lodges, sleeps. *Richard III.* v. iii. 7, "Up with my tent there! here will I lie to-night, | But where to-morrow?": *Euphues*, II. 54, "my parents being of great familiarity with the Gentleman, where my Iffida lay."

139. *most heaviest*] Cf. "most unkindest cut," *Julius Cæsar*, III. ii. 187.

Scene III.

8. *impose*] command imposed; the only other instance quoted being *Tryall Chev.* II. ii. (Bullen's *Old Plays*, iii. 293), "But this impose is nothing, honour'd King." Rolfe compares "dispose," II. vii. 86, IV. i. 76.

I am thus early come to know what service
It is your pleasure to command me in.
Sil. O Eglamour, thou art a gentleman—
Think not I flatter, for I swear I do not,—
Valiant, wise, remorseful, well accomplish'd:
Thou art not ignorant what dear good will
I bear unto the banish'd Valentine;
Nor how my father would enforce me marry
Vain Thurio, whom my very soul abhors.
Thyself hast loved; and I have heard thee say
No grief did ever come so near thy heart
As when thy lady and thy true love died,
Upon whose grave thou vow'dst pure chastity.
Sir Eglamour, I would to Valentine,
To Mantua, where I hear he makes abode;
And, for the ways are dangerous to pass,
I do desire thy worthy company,
Upon whose faith and honour I repose.
Urge not my father's anger, Eglamour,
But think upon my grief, a lady's grief,
And on the justice of my flying hence,

17. *abhors*] Hanmer, *abhor'd*] Ff. 19. *ever*] omitted Ff 2–4.

13. *Valiant, wise*] Pope read "Valiant and wise," and Walker held the line unemended, "out of tune and strange"; but it is in accord with a tendency the play elsewhere exhibits, to count syllables rather than trust the ear, or to use syllables generally elided to eke out the line; *e.g.* II. vii. 27 "hindered," 32 "ocean" (contrast 69), III. i. 221 "banished," IV. ii. 106 "buried," and the numerous cases where "-tion" at the end of a line is treated as two syllables.

13. *remorseful*] pitiful. *Macbeth*, I. v. 43, "Stop up the access and passage to remorse, | That no compunctious visitings of nature | Shake my fell purpose."

19. *come so near*] with sense of injury or menace, as *Hamlet*, v. ii. 58, "near my conscience," and *Romeo and Juliet*, I. v. 22, "am I come near you now?"

20, 21. *thy lady . . . chastity*] The vow may have been a public one, as Steevens supposed, but not necessarily. Rolfe suggests that Eglamour had lost his betrothed, not his wife, and I am reminded of Iffida's long mourning for her betrothed Thirsus in *Euphues*, II. 79, and of Fidus' retirement on the death of Iffida (*ib.*), as well as of Don Felix' on the death of Celia in Montemayor, p. 304.

23. *Mantua . . . abode*] So the Duke, v. ii. 46, "toward Mantua, whither they are fled." The report might have been spread by Valentine in departing, in order to mislead; in IV. i. 17 he told the outlaws he was on his way to Verona, a more probable destination. But "Mantua" is, perhaps, part of the same confusion which has retained "Verona" in III. i. 81 and V. iv. 126. In *Romeo and Juliet*, which has so many links with our play, Mantua is the exile's refuge. See notes on II. v. 1 and IV. i. Scene.

24. *for*] because, as II. iv. 175.

To keep me from a most unholy match,
Which heaven and fortune still rewards with plagues.
I do desire thee, even from a heart
As full of sorrows as the sea of sands,
To bear me company, and go with me:
If not, to hide what I have said to thee,
That I may venture to depart alone.

Egl. Madam, I pity much your grievances;
Which since I know they virtuously are placed,
I give consent to go along with you;
Recking as little what betideth me
As much I wish all good befortune you.
When will you go?

Sil. This evening coming.

Egl. Where shall I meet you?

Sil. At Friar Patrick's cell,
Where I intend holy confession.

Egl. I will not fail your ladyship. Good morrow, gentle lady.

Sil. Good morrow, kind Sir Eglamour. [*Exeunt severally.*

SCENE IV.—*The Same.*

Enter LAUNCE, *with his Dog.*

Launce. When a man's servant shall play the cur with him, look you, it goes hard: one that I brought up of a puppy; one that I saved from drowning, when three or four of his blind brothers and

40. *Recking*] Pope, *Wreaking* Ff.

Scene IV.

The Same] The same, Silvia's Anti-chamber Capell. with his Dog] Pope.

37. *grievances*] grieving thoughts. In III. ii. 86 "grievance" was used for lamentation. Between lines 37 and 38 Collier's MS. corrector inserts a line, "And the most true affections that they bear."

41. *befortune*] only here, for "befall," "bechance." The single other instance, quoted *New Eng. Dict.* from Singleton's *Virgil*, II. 51 (1855), "Whatever shall befortune, every hap," etc., is probably an archaism reminiscent of this passage.

Scene IV.

3. *of a puppy*] when a puppy, during his puppyhood. Cf. *Taming*, Induction, 80, "of all that time," and II. i. 122, "of her widowhood."

sisters went to it! I have taught him—even as one would say, "precisely thus I would teach a dog." I was sent to deliver him as a present to Mistress Silvia from my master; and I came no sooner into the dining-chamber, but he steps me to her trencher, and steals her capon's leg: O, 'tis a foul thing when a cur cannot keep himself in all companies! I would have, as one should say, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hang'd for 't; sure as I live, he had suffer'd for 't: you shall judge. He thrusts me himself into the company of three or four gentlemanlike dogs, under the Duke's table: he had not been there —bless the mark—a pissing while, but all the

5–7. *even . . . dog*"] (*euen . . . precisely, thus . . . dog*) Ff; *even . . . precisely, Thus . . . dog* Reed.

5. *went to it*] phrase for going to one's death; *Hamlet*, v. ii. 56, "So Guildenstern and Rosencrantz go t' it" (of their impending death).

5–7. *even . . . dog*"] I have emended the Folio by shifting the comma from "precisely" to "say," leaving the sense "all would say the teaching was just what it should be." Were this rejected, I should prefer to take "precisely," etc., as meaning, "I have taught him the most precise manners: so I think dogs should be taught."

7. *was sent*] Theobald's correction "went" is needlessly literal.

9. *me*] as lines 18, 26; this equivalent of the Latin Ethic Dative has been noted to weariness, *e.g. Taming*, I. ii. 11, "knock me at this gate."

10. *trencher*] of wood, as customary. Knight quotes a payment made for "trenchors for the king" in 1530.

11. *keep himself*] restrain himself.

13. *to be a dog indeed*] Johnson proposed to *repeat* "to be a dog" before "indeed."

14. *a dog at all things*] "well-versed in all things," Schmidt, comparing *Twelfth Night*, II. iii. 64, "I am dog at a catch." Halliwell adds Lodge's *Wits Miserie*, 1596, p. 33, "he is a dog at recognisances and statutes."

21. *bless the mark*] Cf. "save the mark," an expression which Brewer's *Dictionary of Phrase and Fable*, p. 790, refers to archery, *i.e.* a wish that a well-placed arrow may not be displaced by a later. Considering the use of either, as here, as apology to preface some strong phrase, they seem better explained as originally an ejaculatory invocation of the Cross, familiar as a *mark* on coins and elsewhere; and so of similiar intent and effect as crossing oneself. Cf. the similar use of "surreverence," *i.e.* salvâ reverentiâ, *e.g.* Beaumont and Fletcher, *Humourous Lieutenant*, IV. i. 102, "Surreverence, Love!" where Celia knows that "lust" is the proper term. Mr. Hart on *Othello*, I. i. 33 (Arden Shakespeare), quotes Beaumont and Fletcher, *The Noble Gentleman*, IV. iv., "God bless the mark and every good man's child," and considers it as originally meant to avert Nemesis after praising anything.

21. *a pissing while*] Halliwell quotes "But a pyssyngewhyle, *tant quon auroyt pissé*, or *ce pendent*," Palsgrave,

chamber smelt him. "Out with the dog!" says one: "What cur is that?" says another: "Whip him out," says the third: "Hang him up," says the Duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs: "Friend," quoth I, "you mean to whip the dog?" "Ay, marry, do I," quoth he. "You do him the more wrong," quoth I; "'twas I did the thing you wot of." He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I 'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed; I have stood on the pillory for geese he hath killed, otherwise he had suffered for 't. Thou think'st not of this now. Nay, I remember the trick you served me when I took my leave of Madam Silvia: did not I bid thee still mark me, and do as I do? when didst thou see me heave up my leg, and make water against a gentlewoman's farthingale? didst thou ever see me do such a trick?

Enter PROTEUS *and* JULIA.

Pro. Sebastian is thy name? I like thee well,

33. *his*] *their* Pope. 43. Enter P. and J.] Rowe.

1530; again in Jonson's *Magnetic Lady* [I. i. end], Steevens.

27. *fellow that whips the dogs*] Steevens illustrated the office from *Mucedorus*, 1598, "*Clown.* Marry, sir, I am a *rusher* of the stable. *Muc.* O, usher of the table. *Clown.* Nay, I say rusher, and I'll prove my office good. For look, sir, when . . . a dog chance to blow his nose backward, then with a whip I give him the good time of the day, and straw *rushes* presently" (*Dodsley*, vii. 240). Halliwell mentions a piece of land called Dogwhipper's Marsh at Chislet in Kent.

30. *wot*] know.

32. *How many masters, etc.*] Launce's self-sacrificing devotion to his dog is one of the points in which he parodies the serious action; cf. line 95, below, "How many women would do such a message?"

34. *puddings*] guts of an animal. Johnson's *Dictionary* quotes *Merry Wives*, II. i., "as sure as his guts are made of puddings," and *Henry V.* II. i., "yield the crow a pudding."

35. *the pillory*] stocks raised on a post about the height of the human figure, with apertures for the head and both the hands.

39. *Silvia*] Warburton needlessly corrected to "Julia." The occasion is that referred to above, lines 7–9.

44. *Sebastian*] The name is one of Julia's links with Viola, whose brother bears it in *Twelfth Night*.

And will employ thee in some service presently.

Jul. In what you please: I 'll do what I can.

Pro. I hope thou wilt. [*To Launce.*] How now, you whoreson peasant!
Where have you been these two days loitering?

Launce. Marry, sir, I carried Mistress Silvia the dog you bade me.

Pro. And what says she to my little jewel?

Launce. Marry, she says your dog was a cur, and tells you currish thanks is good enough for such a present.

Pro. But she received my dog?

Launce. No, indeed, did she not: here have I brought him back again.

Pro. What, didst thou offer her this from me?

Launce. Ay, sir; the other squirrel was stolen from me by the hangman boys in the market-place: and then I offer'd her mine own, who is a dog as big as ten of yours, and therefore the gift the greater.

Pro. Go get thee hence, and find my dog again,
Or ne'er return again into my sight.
Away, I say! stay'st thou to vex me here?
[*Exit Launce.*
A slave, that still an end turns me to shame!

46. *do*] *doe Sir* Ff 2–4. 47. [To Launce.] Johnson. 59–63.] Prose, Pope; verse Ff. 60. *hangman boys*] Singer, *Hangmans boyes* F 1, *Hangmans boy* Ff 2–4. 66. Exit Launce] Rowe, omitted F 1.

45. *presently*] at once, as III. i. 42.

59. *squirrel*] Launce's contemptuous epithet (cf. line 62) is no doubt suggested by the fact that squirrels were actually carried about by ladies. Cf. Lyly's *Endimion*, II. ii. 137, "What is that the gentlewoman carrieth in a chaine? *Epi.* Why it is a Squirrill," on which Fairholt notes that the tapestry found in Charles the Bold's tent at Nancy, 1476, exhibits a lady seated with a squirrel secured to her wrist by a chain.—Proteus' intended present would be one of the little Maltese lap-dogs then fashionable; see note on III. i. 271.

60. *hangman boys*] Singer's emendation must be right, but the epithet means not "bad as a hangman," but "fit for the hangman," like "wag-halter," "halter-sack"; and a similar meaning may even attend the use as substantive quoted by Mr. Craig from Wilson's *Art of Rhetoric*, 1580, p. 123, "Amplification: to call a naughtie fellow theefe or hangman, when hee is not knowne to be any such."

67. *an end*] on end, to the end, continuously; still surviving in such phrases as that quoted *New Eng. Dict.* from Richardson's *Clarissa*, vii. 220, "[He] would ride an hundred miles an end to enjoy it." Staunton quotes Cartwright's *Ordinary*, "shakings still

Sebastian, I have entertained thee,
Partly that I have need of such a youth,
That can with some discretion do my business,
For 'tis no trusting to yond foolish lout;
But chiefly for thy face and thy behaviour,
Which, if my augury deceive me not,
Witness good bringing up, fortune, and truth:
Therefore know thou, for this I entertain thee.
Go presently, and take this ring with thee,
Deliver it to Madam Silvia:
She loved me well deliver'd it to me.

Jul. It seems you loved not her, to leave her token.

75. *thou*] Ff 2–4, *thee* F 1. 79. *to*] Ff 2–4, *not* F 1.

an end." In Holland's translation of *Plutarch's Morals*, 1603 (ed. 1657, p. 163), I find, "Now when the maiden thereupon asked her, what news? she set tale an end, and told all," *i.e.* began a continuous account and finished it.

68. *I have entertained thee*] Pursuant on her questions to the Host, IV. ii. 31, 76, Julia has offered her services to Proteus as page. In Montemayor, Don Felix' present page Fabius, a much smarter, more conventional creature than Launce, has been "commanded to seeke him out a Page . . . In the end Fabius spake to his master, Don Felix, as soone as he was come foorth, in my behalfe, who commanded me the same night to come to him at his lodging. Thither I went, and he entertained me for his Page, making the most of me in the worlde; where, being but a few daies with him, I sawe the messages, letters and gifts that were brought and caried on both sides, greeuous wounds alas! and corsives to my dying hart . . . But after one moneth was past, Don Felix began to like so well of me, that he disclosed his whole loue vnto me, from the beginning vnto the present estate and forwardnes that it was then in, committing the charge thereof to my secrecie and helpe; telling me that he was fauored of her at the beginning, and that afterward she waxed wearie of her louing and accustomed entertainment, the cause whereof was a secret report (whosoeuer it was that buzzed it into her eares) of the loue that he did beare to a Lady in his owne countrey . . . And there is no doubt (saide Don Felix vnto me) but that, indeede, I did once commence that loue that she laies to my charge; but God knowes if now there be any thing in the world that I loue and esteeme more deere and precious then her. When I heard him say so, you may imagine (faire Nymphes) what a mortall dagger pierced my wounded heart. But with dissembling the matter the best I coulde, I answered him thus: It were better, sir (me thinkes), that the Gentlewoman should complaine with cause, and that it were so indeed; for if the other Ladie, whom you serued before, did not deserue to be forgotten of you, you do her (vnder correction, my Lord) the greatest wrong in the world. The loue (said Don Felix againe) which I beare to my Celia will not let me vnderstand it so; but I haue done her (me thinkes) the greater iniurie, hauing placed my loue first in an other, and not in her. Of these wrongs (saide I to my selfe) I know who beares the woorst away" (pp. 293, 294).

78. *deliver'd*] *i.e.* who deliver'd, ellipse of relative, more common when the relative is in the objective case. Again, v. iv. 15.

79. *leave*] part with; as of the ring in *Merchant of Venice*, v. i. 172, "I dare be sworn for him he would not leave it" (Marshall). For "to leave" Johnson proposed "nor love."

She is dead, belike?
Pro. Not so; I think she lives.
Jul. Alas!
Pro. Why dost thou cry, "alas"?
Jul. I cannot choose
But pity her.
Pro. Wherefore shouldst thou pity her?
Jul. Because methinks that she loved you as well
As you do love your lady Silvia:
She dreams on him that has forgot her love;
You dote on her that cares not for your love.
'Tis pity love should be so contrary;
And thinking on it makes me cry, "alas!"
Pro. Well, give her that ring, and therewithal
This letter. That's her chamber. Tell my lady
I claim the promise for her heavenly picture.
Your message done, hie home unto my chamber,
Where thou shalt find me, sad and solitary. [*Exit.*
Jul. How many women would do such a message?
Alas, poor Proteus! thou hast entertain'd

82, 83. *I cannot . . . her.*] as one line Ff. 84. *that she loved*] *if she loves* Hanmer. 90. *and therewithal*] *and give therewithal* Pope. 94. Exit] omitted F 1.

80. *She is dead, belike?*] referring to Proteus' own statement, overheard by her, IV. ii. 104 (Steevens).

82, 83. *I cannot choose | But pity her.*] The page's pleading is more outspoken and persistent in the tale: "If thy griefe doth suffer any counsell, saide I, that thy thoughts be diuided into this second passion, since there is so much due to the first. Don Felix answered me againe, sighing, and knocking me gently on the shoulder, saying, How wise art thou, Valerius, and what good counsell thou dost giue me if I could follow it" (p. 295). "I thinke, Sir, it is needlesse to amende this letter, or to make the Gentlewoman amendes, to whom it is sent, but her, whom you do iniure so much with it" (p. 296). "Thus may she thinke her selfe (saide I againe) vniustly deceiued, whom first you loued, because that loue which is subiect to the power of absence cannot be termed loue, and none can perswade me that it hath beene loue" (p. 297).

86–88. *She dreams . . . so contrary*] So with Helena, Demetrius, and Hermia in *Midsummer-Night's Dream*; and compare Viola, Orsino, and Olivia in *Twelfth Night*.

91. *That's her chamber*] Since the beginning of scene ii. we have been under Silvia's window, outside the palace. Continuity of scene within the limits of an Act would be more desirable in the absence of scenery; and Lyly, Shakespeare's model in this play, usually preserves it, though sometimes changing the locale abruptly in the course of a scene. Cf. Essay, *Works*, ii. 269. Considering the jealous watch on Silvia, III. i. 235, we must, I think, regard Julia's following soliloquy as covering just such an imaginary transition to Silvia's chamber; cf. line 122, "bring my picture there," which at IV. ii. 120 was "hanging in your chamber."

A fox to be the shepherd of thy lambs.
Alas, poor fool! why do I pity him
That with his very heart despiseth me?
Because he loves her, he despiseth me;
Because I love him, I must pity him.
This ring I gave him when he parted from me,
To bind him to remember my good will;
And now am I, unhappy messenger,
To plead for that which I would not obtain,
To carry that which I would have refused,
To praise his faith which I would have dispraised.
I am my master's true-confirmed love;
But cannot be true servant to my master,
Unless I prove false traitor to myself.
Yet will I woo for him, but yet so coldly,
As, heaven it knows, I would not have him speed.

Enter SILVIA, *attended.*

Gentlewoman, good day! I pray you, be my mean
To bring me where to speak with Madam Silvia.
Sil. What would you with her, if that I be she?
Jul. If you be she, I do entreat your patience
To hear me speak the message I am sent on.
Sil. From whom?

112. Enter S. attended] Malone; Enter Silvia Ff 2–4; omitted F 1.

98. *poor fool!*] of course in *self*-pity.

98. *pity him*] In Montemayor, p. 298, Felismena tells Celia that she has pitied Felix' "paines, teares, sighes, and continuall disquiet."

106, 107. *would have*] wish to have, as line 105, "would not."

111, 112. *Yet will I woo for him, etc.*] Compare Viola, *Twelfth Night*, I. iv. 39, "I'll do my best | To woo your lady: [*Aside*] Yet, a barful strife! | Whoe'er I woo, myself would be his wife." This soliloquy is suggested by the following in Yonge, p. 297: "But taking the letter and mine errant with me, I went to Celia's house, imagining by the way the wofull estate whereunto my haplesse loue had brought me; since I was forced to make warre against mine owne selfe, and to be the intercessour of a thing so contrarie to mine owne content." The ensuing interview in Montemayor has been more faithfully followed by Shakespeare in those between Viola and Olivia than in this play. Julia confines herself to a bare delivery of message, letter, and ring, and cannot bring herself to plead for her master as do Felismena and Viola. Here, too, the pre-engagement of Silvia's affection debars the poet from reproducing in her Celia's evident predilection for the messenger, *e.g.* p. 298: "There is not anie thing (saide Celia) that I would not do for thee, though I were determined not to loue him at all, who for my sake hath forsaken another"—though of course he gives it full development in *Twelfth Night*.

113. *mean*] as III. i. 38, note. For the contraction of "Gentlewoman," see note on line 185.

Jul. From my master, Sir Proteus, madam.
Sil. O, he sends you for a picture.
Jul. Ay, madam.
Sil. Ursula, bring my picture there.
Go give your master this: tell him, from me,
One Julia, that his changing thoughts forget,
Would better fit his chamber than this shadow.
Jul. Madam, please you peruse this letter.—
Pardon me, madam; I have unadvised
Deliver'd you a paper that I should not:
This is the letter to your ladyship.
Sil. I pray thee, let me look on that again.
Jul. It may not be; good madam, pardon me.
Sil. There, hold!
I will not look upon your master's lines:
I know they are stuff'd with protestations,
And full of new-found oaths; which he will break
As easily as I do tear his paper.
Jul. Madam, he sends your ladyship this ring.
Sil. The more shame for him that he sends it me;
For I have heard him say a thousand times
His Julia gave it him at his departure.
Though his false finger have profaned the ring,
Mine shall not do his Julia so much wrong.
Jul. She thanks you.

124. *forget*] *forgot* Ff 3, 4.

125. *shadow*] portrait, as IV. ii. 124.

126. *please you*] Pope read "May't please you to"; Marshall "if't please you, to," supposing "if't" to have been lost by confusion with "fit" in the line above; but "to" is also missing, and I think it wiser as a rule to decline, with the Camb. Editors, the very easy but very disputable attempt to pad defective lines.

127. *unadvised*] unthinkingly; cf. "Upon advice," on reflection, III. i. 73.

128. *a paper that I should not*] *i.e.* one of Proteus' former letters to herself. If it be necessary to find a motive for Silvia's request to see it (line 130), I would suggest that in the glimpse afforded she recognises Proteus' handwriting and suspects him of writing to some other woman at the same time as herself.

132. *There, hold!*] relinquishing Julia's, not that addressed to herself, which she tears up, line 136.

135. *new-found oaths*] The affected fashion, more Arcadian than Euphuistic, is illustrated in *Twelfth Night*, III. i. 95, "*Vio.* Most excellent and accomplished lady, the heavens rain odours on you! *Sir And.* That youth's a rare courtier: 'Rain odours.'; well." Compare the lesson Amorphus gives to Asotus in Jonson's *Cynthia's Revels*, III. iii.

Sil. What say'st thou?
Jul. I thank you, madam, that you tender her.
Poor gentlewoman! my master wrongs her much.
Sil. Dost thou know her?
Jul. Almost as well as I do know myself:
To think upon her woes I do protest
That I have wept a hundred several times.
Sil. Belike she thinks that Proteus hath forsook her.
Jul. I think she doth; and that's her cause of sorrow.
Sil. Is she not passing fair?
Jul. She hath been fairer, madam, than she is:
When she did think my master loved her well,
She, in my judgment, was as fair as you;
But since she did neglect her looking-glass,
And threw her sun-expelling mask away,
The air hath starved the roses in her cheeks,
And pinch'd the lily-tincture of her face,
That now she is become as black as I.
Sil. How tall was she?
Jul. About my stature: for, at Pentecost,

145. *tender*] have thought for, regard; as *Hamlet*, I. iii. 107, "Tender yourself more dearly."

147 *sqq. Dost thou know her? etc.*] The following is the only further resemblance to this interview in Montemayor's talk: "Doest thou then know Felismena (saide Celia), the lady whom thy Master did once loue and serue in his owne countrey? I know her (saide I), although not so well as it was needfull for me to haue preuented so many mishaps (and this I spake softly to my selfe). For my fathers house was neere to hers . . . Celia began in good earnest to ask me what manner of woman Felismena was, whom I answered, that, touching her beautie, some thought her to be very faire; but I was neuer of that opinion, bicause she hath many daies since wanted the chiefest thing that is requisite for it. What is that? saide Celia. Content of minde, saide I, bicause perfect beautie can neuer be, where the same is not adioyned to it" —a proposition which Celia disputes. There is no hint for the Pentecost pageants.

158. *sun-expelling mask*] Rolfe quotes *Troilus and Cressida*, I. ii. 286, "my mask, to defend my beauty"; *Cymbeline*, V. iii. 21, "With faces fit for masks, or rather fairer | Than those for preservation cased, or shame." Stubbes, quoted by Halliwell, says that when ladies "use to ride abroad they have masks and visors made of velvet, wherewith they cover *all their faces*," etc. Others were cut so as to cover brow, eyes, and nose only.

160, 161. *pinch'd . . . black*] *i.e.* sunburnt from exposure, with allusion to the natural effect of pinching. So Cleopatra, with less exaggeration, "me That am with Phœbus' amorous pinches black," *Antony and Cleopatra*, I. v. 28, quoted by Steevens. Cf. V. ii. 10, Thurio, accused of being fair-faced, protests "my face is black." For "pinch'd" Warburton read "pitch'd," blackened.

160. *tincture*] Again, *Winter's Tale*, III. ii. 206, and *Cymbeline*, II. ii. 23, "laced | With blue of heaven's own tinct."

163, 164. *at Pentecost . . . pageants*,

When all our pageants of delight were play'd,
Our youth got me to play the woman's part,
And I was trimm'd in Madam Julia's gown;
Which served me as fit, by all men's judgments,
As if the garment had been made for me:
Therefore I know she is about my height.
And at that time I made her weep agood,
For I did play a lamentable part:
Madam, 'twas Ariadne passioning
For Theseus' perjury and unjust flight;
Which I so lively acted with my tears,

170. *agood*] Ff 2–4, *a good* F 1.

etc.] Secular and classical pieces, as here, would be given on the same religious festivals as had suggested their predecessors, the mysteries and miracle-plays, the reminiscence of which is retained in "pageants." The Chester Plays were held at Whitsuntide; their last revival was in 1600, though the Beverley Plays were acted till 1604 (Pollard's *English Miracle Plays*, p. lix).

165. *the woman's part*] One of the many evidences that women were disallowed on the stage, a disability that made it more natural and easy for Shakespeare to disguise his heroines in male dress. In *Midsummer-Night's Dream* Thisbe is played by Francis Flute the bellows-mender. *Antony and Cleopatra*, v. ii. 219, is usually quoted in this connection: "the quick comedians | Extemporally will stage us . . . and I shall see | Some squeaking Cleopatra boy my greatness." Cf. Rosalind in the Epilogue to *As You Like It*, "If I were a woman."

166. *trimm'd*] dressed up, as Sonnet 66, "needy nothing trimm'd in jollity," always with the notion of disguise or dress for special occasion.

166. *Madam Julia's gown*] Ariadne's costume being contemporary, not classical. We may suppose Julia to have actually lent the gown and been moved by the piece; and lines 176, 177 to have the same dramatic point as "black as I," line 161.

167. *served me as fit*] Mr. Craig well compares *Cymbeline*, iv. i. 2, "How fit his garments serve me!" and in *Euterpe* (Bk. ii.) . . *of Herodotus Englished by B. R.*, 1584 (of Rhampsanitus' treasure-chamber, c. 121), a movable stone "which notwithstanding *serued so fittingly* (*i.e.* was such an exact fit) to the place, that nothing could be discerned."

170. *agood*] Fr. "*tout de bon.*" Steevens, aptly quoting Turberville's transl. of Ovid's Epistle x. (Ariadne to Theseus), "beating of my breast a-good"; and Malone adds Marlowe's *Jew of Malta* [ii. iii. 214], "That I have laugh'd a-good."

171. *lamentable*] The active and causative senses are both present, as perhaps in the "lamentable comedy" of *Midsummer-Night's Dream*, i. ii. 11. Schmidt quotes in the former "that lamentable rheum," *King John*, iii. i. 22.

172,173. *Ariadne . . . Theseus'*] The story is not in the *Metamorphoses*; see note on line 170. Mr. Fleay, recapitulating links between this play and *Midsummer-Night's Dream* (cf. ii. i. 80 of that play), refers us to Chaucer's *Knightes Tale* (*Chron. Life of Shakspeare*, p. 191).

172. *passioning*] passionately grieving or lamenting. Schmidt gives *Tempest*, v. i. 24, "Shall not myself, that relish all as sharply, | Passion as they, be kindlier moved than thou art?" and *Venus and Adonis*, 1059, "dumbly she passions." The substantive is found in Lodge's *Rosalynd* (*Shakespeare Library*, i. ii. 33), "Rosalynd's passion," *i.e.* moving complaint, or expression of her passion.

That my poor mistress, moved therewithal,
Wept bitterly; and, would I might be dead,
If I in thought felt not her very sorrow!

Sil. She is beholding to thee, gentle youth.
Alas, poor lady, desolate and left!
I weep myself to think upon thy words.
Here, youth, there is my purse: I give thee this
For thy sweet mistress' sake, because thou lovest her.
Farewell. [*Exit Silvia, with attendants.*

Jul. And she shall thank you for 't, if e'er you know her.
A virtuous gentlewoman, mild and beautiful!
I hope my master's suit will be but cold,
Since she respects my mistress' love so much.
Alas, how love can trifle with itself!
Here is her picture: let me see; I think,
If I had such a tire, this face of mine
Were full as lovely as is this of hers:
And yet the painter flatter'd her a little,
Unless I flatter with myself too much.
Her hair is auburn, mine is perfect yellow:
If that be all the difference in his love,
I 'll get me such a colour'd periwig.

181. *my*] F 1, *a* Ff 2–4. 183. Exit Silv. . . .] Dyce; Exit Ff 2–4; omitted F 1. 194. *auburn*] Rowe, *Aburne* Ff.

178. *beholding*] or beholden, frequent; cf. *Taming*, II. i. 78, "that have been more kindly beholding to you than any."

185. *gentlewoman*] as at line 113, an extreme instance of contraction in pronunciation, by which two syllables disappear or stand as superfluous. The word is generally made a trisyllable, as Herford noted on line 146, above.—But cf. v. ii. 50.

186. *suit . . . cold*] Cf. *Merchant of Venice*, II. vii. 73, "Fare you well: your suit is cold." Schmidt interprets as indifferent, unwelcome; I should rather explain as neglected, forsaken, not of warm or general interest; or associate it with the expressions, "cold scent," "cold fault," implying distance from the true mark.

187. *my mistress' love*] in playful repetition of the fiction of line 175, and cf. 182; the following line (188) perhaps has reference to this playfulness, or to the ingenious invention she has just indulged in.

190. *tire*] head-dress, rather than way of dressing the hair. *Antony and Cleopatra*, II. v. 22, "put my tires and mantles upon him."

194. *auburn*] "Light auborne, *subflavus*," Baret, 1580; auburn is *citrinus* in *Prompt. Parv.* (Halliwell).

194. *perfect yellow*] The natural colour of Queen Elizabeth's, and so the fashionable colour in her time. Cf. Lyly's *Campaspe*, III. iv. 90, "Then had men fewer fancies, & women not so many fauors. For now, if the haire of her eie browes be black, yet must the haire of her head be yellowe"; and *Merchant of Venice*, III. ii. 92, "those . . . golden locks . . . often known | To be the dowry of a second head." Cf. line 196.

196. *periwig*] "first introduced into England about 1572" (Staunton).

Her eyes are grey as glass; and so are mine:
Ay, but her forehead 's low, and mine 's as high.
What should it be that he respects in her,
But I can make respective in myself,
If this fond Love were not a blinded god?
Come, shadow, come, and take this shadow up,
For 'tis thy rival. O thou senseless form,
Thou shalt be worshipp'd, kiss'd, loved, and adored!
And, were there sense in his idolatry,
My substance should be statue in thy stead.
I 'll use thee kindly for thy mistress' sake,
That used me so; or else, by Jove I vow,
I should have scratch'd out your unseeing eyes,
To make my master out of love with thee!
[*Exit.*

ACT V

SCENE I.—*Milan. An Abbey.*

Enter EGLAMOUR.

Egl. The sun begins to gild the western sky;
And now it is about the very hour
That Silvia, at Friar Patrick's cell, should meet me.

197. *glass*] F 1, *grasse* Ff 2–4. 206. *statue*] Ff, *sainted* Hanmer. 210. Exit] Exeunt F 1.

Act V. Scene I.

An Abbey] Capell.

197. *grey as glass*] *i.e.* blue, says Malone, for Coles' *Lat. Dict.*, 1679, renders "blue" (eye) by *ceruleus, glaucus*; but I doubt the inference. Theobald quoted Chaucer's *Prologue*, 152 (of the Prioress), "hir eyen greye as glas."

200. *respective*] such as to inspire like respect. The only parallel Schmidt quotes is *Troilus and Cressida*, II. ii. 71, "the remainder viands we do not throw in unrespective sieve." Halliwell interprets "that I can make comparison of."

202. *shadow . . . shadow*] See on IV. ii. 123, 124.

202. *take . . . up*] with play on sense of hostile action or attitude.

206. *statue*] Monck Mason cited Massinger's *City Madam*, v. iii., "crave . . . they may take leave | Of their late suitors' statues. *Luke.* There they *hang*," to show that statue sometimes meant picture; but the allusion here is of course to the "idolatry" of image-worship.—Warburton read "statued," *i.e.* placed aloft or enshrined.

Act V. Scene I.

3. *That . . . me*] I scan "That Sil | via at | Friar Pat | rick's cell | should meet me," and see no need to omit "That"

She will not fail, for lovers break not hours,
Unless it be to come before their time;
So much they spur their expedition.
See where she comes.

Enter SILVIA.

Lady, a happy evening!

Sil. Amen, amen! Go on, good Eglamour,
Out at the postern by the abbey-wall:
I fear I am attended by some spies.

Egl. Fear not: the forest is not three leagues off;
If we recover that, we are sure enough. [*Exeunt.*

SCENE II.—*The Same. The Duke's Palace.*

Enter THURIO, PROTEUS, *and* JULIA.

Thu. Sir Proteus, what says Silvia to my suit?

Pro. O, sir, I find her milder than she was;
And yet she takes exceptions at your person.

Thu. What, that my leg is too long?

Pro. No; that it is too little.

Thu. I 'll wear a boot, to make it somewhat rounder.

7. Enter Silvia] before line 1 Ff.

Scene II.

. . . Palace] Theobald.

with Pope, or "friar" with Steevens. But see on v. ii. 50. This short scene is one of the many links with *Romeo and Juliet*; cf. Introduction.

4. *lovers break not hours, etc.*] So Rosalind, *As You Like It*, IV. i. 40, "Break an hour's promise in love! . . . break but a part of the thousandth part of a minute," etc.

9. *postern*] small private gate, from O.F. *posterle*, or *posterne* from Lat. *posterula*, "small back door" (Skeat).

12. *recover*] reach, as in *Tempest*, III. ii. 16, "I swam, ere I could recover the shore, five and thirty leagues" (Schmidt). This sense of "gaining" is originally legal. The *New Eng. Dict.* gives "having recovered the top of an hill, there they staied," Knolles' *Hist. of Turkes*, ed. 1621, p. 39*a*.

12. *sure*] the same word as "secure."

Scene II.

1. Thu. *Sir Proteus, etc.*] This talk between the royal favourite and the flatterer, with caustic *obbligato* by Julia, anticipates that between Cloten and the two Lords in *Cymbeline*, I. ii., II. i., with the difference that Proteus is palpably amusing himself at Thurio's expense. Cf. Sir Toby's handling of the rich noodle Sir Andrew in *Twelfth Night*, I. iii.

3. *takes exceptions*] makes objections to, as I. iii. 81, II. iv. 155.

6. *boot*] riding-boot; hence "spurr'd," line 7.

Jul. [*Aside.*] But love will not be spurr'd to what it loathes.
Thu. What says she to my face?
Pro. She says it is a fair one.
Thu. Nay then, the wanton lies; my face is black.
Pro. But pearls are fair; and the old saying is,
Black men are pearls in beauteous ladies' eyes.
Jul. [*Aside.*] 'Tis true; such pearls as put out ladies' eyes;
For I had rather wink than look on them.
Thu. How likes she my discourse?
Pro. Ill, when you talk of war.
Thu. But well, when I discourse of love and peace?
Jul. [*Aside.*] But better, indeed, when you hold your peace.
Thu. What says she to my valour?
Pro. O, sir, she makes no doubt of that.
Jul. [*Aside.*] She needs not, when she knows it cowardice.
Thu. What says she to my birth?
Pro. That you are well derived.
Jul. [*Aside.*] True; from a gentleman to a fool.
Thu. Considers she my possessions?
Pro. O, ay; and pities them.

7. Jul. [Aside.] Collier (Boswell conj.), Pro. Ff. 13. Jul. [Aside.] Rowe, Thu. Ff. 18, 21, 24, 28. [Aside.] Johnson.

7. Jul.] Cf. lines 13, 18, 21, 24, 28. Did this line stand alone, it might have been assigned, as Ff, to Proteus, aside if not aloud; but Rowe's correction at line 13 must be accepted ("'Tis true" forbids our assigning the speech to Proteus), and it is unlikely that this line 7 should be the single exception.

9. *a fair one*] pale or fresh-complexioned, suggesting effeminacy, as *Much Ado*, III. i. 61, "if fair-faced | She would swear the gentleman should be her sister." The sense of "tolerable" is not Elizabethan. Proteus invents an insult with contemptuous carelessness of probability.

10. *black*] swarthy, as IV. iv. 161, "as black as I."

12. *Black men are pearls, etc.*] Steevens quotes Heywood's *Iron Age*, 1632, "a black complexion | Is always gracious in a woman's eye," and *Sir Giles Goosecap*, 1606, "but to make every black slovenly cloud a pearle in her eye"; and Malone, "A black man is a jewel in a fair woman's eye," from Ray's *Proverbs*. But Mr. Craig quotes the Elizabethan doctor, Vicary, "a very good medicine for the pearl on the eye" (*i.e.* cataract), and the proverb may originally have borne this unfavourable sense, to which Julia probably alludes, line 13.

14. *wink*] shut my eyes, as in "wink at," be blind to.

16. *Ill, when you talk of war*] The same reproach of effeminacy, which Thurio probably takes as feminine reluctance to hear of blood and violence.

20. *makes no doubt of*] (1) doesn't question it, (2) (as Julia) has long since perceived its true character.

23. *derived*] descended, which would make the hit clearer to moderns. Cf. v. iv. 143, "Thou art a gentleman, and well derived."

26. *pities them*] *i.e.* despises, makes no account of, allows them no weight

Thu. Wherefore?
Jul. [*Aside.*] That such an ass should owe them.
Pro. That they are out by lease.
Jul. Here comes the Duke.

Enter DUKE.

Duke. How now, Sir Proteus! how now, Thurio!
Which of you saw Sir Eglamour of late?
Thu. Not I.
Pro. Nor I.
Duke. Saw you my daughter?
Pro. Neither.
Duke. Why then, she's fled unto that peasant Valentine;
And Eglamour is in her company.
'Tis true; for Friar Laurence met them both,
As he in penance wander'd through the forest;
Him he knew well, and guess'd that it was she,
But, being mask'd, he was not sure of it;
Besides, she did intend confession
At Patrick's cell this even; and there she was not.
These likelihoods confirm her flight from hence;
Therefore, I pray you, stand not to discourse,
But mount you presently, and meet with me
Upon the rising of the mountain-foot
That leads toward Mantua, whither they are fled:
Dispatch, sweet gentlemen, and follow me. [*Exit.*
Thu. Why, this it is to be a peevish girl,

32. *saw Sir*] F 4; *saw* F 1; *say saw Sir* Ff 2, 3. 34. *Why then, she's*] Capell, *Why then, She's* (two lines) Ff. 47. Exit] Rowe.

in love. I hardly think Proteus means to take possessions as mental gifts, as was suggested in Steevens' note.

28. *owe*] own, as *Tempest*, III. i. 45, "some defect in her | Did quarrel with the noblest grace she owed"; *Measure for Measure*, I. iv. 83, "All their petitions are as freely theirs | As they themselves would owe them."

29. *out by lease*] and more likely to suffer under another's guardianship. Proteus' explanation is carelessly lame.

34. *peasant*] Cf. III. i. 157, 158. With the two superfluous syllables at the end of this line, cf. line 50, note.

36. *Friar Laurence*] Another little link with *Romeo and Juliet*.

37. *the forest*] *i.e.* that mentioned by Eglamour, V. i. 11, which is also that of Valentine's retreat. See note on IV. i. Scene.

41. *this even*] All the events of Act V. occupy but a few hours.

44. *presently*] at once, as III. i. 42, IV. iv. 45.

46. *Mantua*] See note on IV. iii. 23.

48. *peevish*] foolish. In *Euphues*, II. 42, line 1, "fond youth" of courtly ambitions are compared to "y^e^ foolish Eagle y^t^ coueteth to build her nest in

That flies her fortune when it follows her.
I 'll after, more to be revenged on Eglamour
Than for the love of reckless Silvia. [*Exit.*

Pro. And I will follow, more for Silvia's love
Than hate of Eglamour, that goes with her. [*Exit.*

Jul. And I will follow, more to cross that love
Than hate for Silvia, that is gone for love. [*Exit.*

SCENE III.—*The Forest.*

Enter Outlaws with SILVIA.

First Out. Come, come,
Be patient; we must bring you to our captain.

Sil. A thousand more mischances than this one
Have learn'd me how to brook this patiently.

Sec. Out. Come, bring her away.

First Out. Where is the gentleman that was with her?

Third Out. Being nimble-footed, he hath outrun us,
But Moses and Valerius follow him.

51, 53, 55. Exit] Capell; Ff merely Exeunt at end.

Scene III.

The Forest] Pope, The frontiers of Mantua. Capell. 8. *Moses*] Capell, *Moyses* Ff.

y^e^ sun . . . But as y^e^ Eagle, burneth out hir eyes w^t^ that proud lust: so doth youth break his hart with y^t^ peeuish conceit." Cf. *Euphues*, I. 321, line 26, "peeuishnesse causeth them . . . to forgo their sences."

50.] Two superfluous syllables are allowed here at the end of the line, exactly as at line 34 above, a licence Shakespeare seldom takes at this date save with a proper name (cf. I. ii. 110, "Julia"; and II. iv. 84, 117, "Thurio," and IV. ii. 16, interior of a line; and line 34 (above), "Valentine"), or on some principle of contraction, as "lady-ship," II. iv. 105. But cf. "infancy," II. iv. 62. Cf. Introduction, p. xiv, note.

55. *Than hate for, etc.*] The form of line 53 is repeated, in disregard of the fact that the new construction adopted in line 54 does not properly allow it.

Scene III.

4. *learn'd*] taught, as II. vi. 13.

6. *the gentleman, etc.*] *i.e.* Eglamour; cf. V. ii. 35–37. Marshall may be right in regarding this marked falsification of Silvia's trust in him (IV. iii. 13, 26) as among the signs of haste in winding up the play, which made the poet careless how he got rid of his characters. But the failure of a well-intentioned man in a case of sudden surprise is not uncommon, and Silvia need not be an infallible judge of character. See I. ii. 9, 10, note.

8. *Moses and Valerius*] "Moyses" of Ff is merely the alternative Latin form of "Moses," a transliteration of the LXX form Μωυσῆς. It may be seen on a sixth century mosaic of the Transfiguration in the dome of the

Go thou with her to the west end of the wood;
There is our captain: we 'll follow him that 's fled;
The thicket is beset; he cannot 'scape.
[*Exeunt Sec. and Third Out.*

First Out. Come, I must bring you to our captain's cave:
Fear not; he bears an honourable mind,
And will not use a woman lawlessly.

Sil. O Valentine, this I endure for thee! [*Exeunt.*

SCENE IV.—*Another part of the Forest.*

Enter VALENTINE.

Val. How use doth breed a habit in a man!
This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns:
Here can I sit alone, unseen of any,

9. *with her*] *thither* Ff 3, 4. 11. Exeunt . . .] Exeunt Capell.

Scene IV.

Another . . . Forest] Capell; The outlaw's cave in the forest Theobald. 2. *This shadowy desert,*] Ff, *These shadowy, desert,* Collier MS.

tribuna of the church of St. Apollinare in Classe, near Ravenna, and is fairly common in sixteenth-century English. The name Valerius is borrowed from that borne by Felismena as page in Montemayor's tale, p. 289. Its rather odd conjunction with Moses is perhaps meant to suggest the various nationality of the outlaw-band.

9, 10. *the west end . . . captain*] This allows us to suppose her captured at a point much further east, which might take her and Eglamour some time to reach. See note on IV. i. Scene. While she is being conducted back, Proteus is galloping from Milan, and after rescuing her near the western edge of the wood finds himself naturally within earshot of the captain's haunt.

11. Exeunt . . .] Capell's insertion brings out that isolation of Silvia with a single outlaw, which allows Proteus to effect her rescue.

14. *will not use, etc.*] Cf. IV. i. 72.

Scene IV.

1–6. *How use, etc.*] The sentiment and spirit of these lines are recalled by the banished Duke in *As You Like It*, II. i. 2 *sqq.*, "Hath not old custom made this life more sweet | Than that of painted pomp?" Cf. with line 2, *As You Like It*, II. vii. 110–112, "you | That in this desert inaccessible, | Under the shade of melancholy boughs, | Lose and neglect the creeping hours of time"; and with lines 5, 6, II. v. 3, 4, "And turn his merry note Unto the sweet bird's throat." In Lyly's *Woman in the Moone*, III. ii. 167, 168 occurs "Wilt thou for my sake goe into yon groue, | And we will sing vnto the wilde birdes notes," etc.

2. *This shadowy desert,*] The text yields sense, "woods" being epexegetic of "desert"; cf. *As You Like It*, II. iv. 67, "this desert place"; but Collier's MS. emendation, which makes "desert" an adjective, may be right.

And to the nightingale's complaining notes
Tune my distresses and record my woes.
O thou that dost inhabit in my breast,
Leave not the mansion so long tenantless,
Lest, growing ruinous, the building fall,
And leave no memory of what it was!
Repair me with thy presence, Silvia;
Thou gentle nymph, cherish thy forlorn swain!
What halloing and what stir is this to-day?
These are my mates, that make their wills their law,
Have some unhappy passenger in chase.
They love me well; yet I have much to do
To keep them from uncivil outrages.
Withdraw thee, Valentine: who 's this comes here?

Enter PROTEUS, SILVIA, *and* JULIA.

Pro. Madam, this service I have done for you,

14. *These are my*] Ff, *These my rude* Collier MS., *'Tis sure my* Singer. 18. Enter P., S., and J.] Rowe; all separate entries omitted Ff, which enumerate characters at line 1.

5. *nightingale's complaining*] Cf. Lyly's *Campaspe*, v. i. 32, 33, "What Bird so sings, yet so dos wayle? | O tis the rauish'd Nightingale": Philomela being supposed perpetually to recall that outrage of Tereus which had preceded her transformation to a nightingale. Cf. the song (xxi.) in *The Passionate Pilgrim*, "Tereu, Tereu," etc., and *Cymbeline*, II. ii. 45, "the tale of Tereus." Shakespeare might read the tale in Ovid, *Met.* vi. 553 *sqq*.

6. *record*] sing like a bird. Cf. *Euphues*, II. 58, line 7, "the byrdes recording theyr sweete notes," and *Woman in the Moone*, III. i. 79, "Where warbling birds recorde our happiness." The "recorders" in *Hamlet*, III. ii. 303, are flutes or flageolets.

7. *inhabit in*] Cf. IV. ii. 47, "And, being help'd, inhabits there." Steevens justly praised lines 7–10, and Malone compared *Comedy of Errors*, III. ii. 4, "Shall love in building grow so ruinate?"—Cf., too, *Romeo and Juliet*, III. ii. 26, "O, I have bought the mansion of a love, | But not possess'd it."

12. *forlorn*] For the accent Rolfe quotes Sonnet 33, "And from the forlorn world his visage hide." I should question whether I. ii. 125 is an instance of similar accent.

12. *swain*] For this pastoral sense of "lover" rather than merely "rustic," cf. Polixenes of Florizel, *Winter's Tale*, IV. iv. 355, "How prettily the young swain seems to wash | The hand was fair before."

15. *Have*] The subject "who" is omitted, as Dyce suggests; an omission easier because of "that" in the parenthetic relative clause of the preceding line. Cf. IV. iv. 78, "She loved me well [who] deliver'd it to me."

15. *passenger*] traveller, wayfarer, as IV. i. 1, 72.

18. Enter Proteus . . . Julia.] A close model can no longer be found in Montemayor's tale, which represents Celia as dying suddenly, Don Felix as quitting the Court in despair, and Felismena as seeking him vainly for two years disguised as a shepherdess. At this point her narrative is interrupted by a sound of combat. In a neighbouring islet in the river a knight is defending himself against three others, of whom he has

Though you respect not aught your servant doth,
To hazard life, and rescue you from him
That would have forced your honour and your love;
Vouchsafe me, for my meed, but one fair look;
A smaller boon than this I cannot beg,
And less than this, I am sure, you cannot give.

Val. [*Aside.*] How like a dream is this! I see and hear:
Love, lend me patience to forbear awhile.

Sil. O miserable, unhappy that I am!

Pro. Unhappy were you, madam, ere I came;
But by my coming I have made you happy.

Sil. By thy approach thou makest me most unhappy.

Jul. [*Aside.*] And me, when he approacheth to your presence.

Sil. Had I been seized by a hungry lion,
I would have been a breakfast to the beast,
Rather than have false Proteus rescue me.
O, Heaven be judge how I love Valentine,
Whose life 's as tender to me as my soul!
And full as much, for more there cannot be,
I do detest false perjured Proteus.
Therefore be gone; solicit me no more.

Pro. What dangerous action, stood it next to death,
Would I not undergo for one calm look!

26. [Aside.] Theobald; *this! . . . hear:*] *this? . . . heare:* Ff; *this . . . hear!* Theobald, Camb. 32. [Aside.] Rowe, 2nd ed.

killed one. Unerring arrows from Felismena's bow dispose of the others, and the rescued knight, unhelming, reveals the features of Don Felix. Felismena then declares herself and reproaches him with all the troubles she has passed through on his behalf. Overwhelmed with the justice of her complaints and faint from loss of blood, Felix swoons, but, recovering, professes repentance and a return of affection, whereupon the pair are united.

20. *respect*] regard.

21. *To hazard, etc.*] This infinitive further defines "this service," line 19.

31. *approach*] amatory advance, as I think *Venus and Adonis*, 386, "the warm approach of sweet desire." Julia's use of the ordinary sense, line 32, requires us to recognise a special use here.

37. *tender*] dear. Malone's instances of the active verb "tender," to regard, care for, are little to the point. The adjective is passive in sense, and the only Shakespeare parallel I know is *Macbeth*, I. vii. 55 (ranged with this by Schmidt), "know | How tender 'tis to love the babe that milks me."

39. *Proteus*] trisyllable, as lines 54, 68, and eleven times in Acts I. and II.

42. *calm look*] *i.e.* gentle, mild; as *Lucrece*, 1508, of Sinon, "An humble gait, calm looks, eyes wailing still," and *Romeo and Juliet*, III. i. 70, "O calm, dishonourable, vile submission."

O, 'tis the curse in love, and still approved,
When women cannot love where they're beloved!
Sil. When Proteus cannot love where he's beloved.
Read over Julia's heart, thy first, best love,
For whose dear sake thou didst then rend thy faith
Into a thousands oaths; and all those oaths
Descended into perjury, to love me.
Thou hast no faith left now, unless thou'dst two,
And that's far worse than none; better have none
Than plural faith which is too much by one:
Thou counterfeit to thy true friend!
Pro. In love
Who respects friend?
Sil. All men but Proteus.
Pro. Nay, if the gentle spirit of moving words
Can no way change you to a milder form,
I'll woo you like a soldier, at arms' end,
And love you 'gainst the nature of love,—force ye.

49. *love*] *deceive* Ff 2–4. 57. *woo*] F 1, *move* Ff 2–4.

43. *still approved*] ever attested by experience; Rolfe quotes *Lear*, II. ii. 155, "Good king, that must approve the common saw," *i.e.* furnish a proof or instance of, witness to.

47–49. *didst then rend . . . love me*] I leave the text, but not without suspicion. To rend faith into the oaths which express it is an image so forced (Silvia has used the exactly opposite and natural image, IV. iv. 135, 136, "new-found oaths, which he will break, As easily as I do tear his paper") as induced elaboration to justify it. The faith, then, may be torn into yet smaller fragments, or pieced into a new whole, perjury. "Descended," if correct, means "diminished," of such further tearing (of course with the notion of moral descent as well), or else "cast down," of torn fragments thrown away. Since Shakespeare has no other causative use of "descend," it is perhaps a past participle (nom. absolute with "oaths"), or a new finite intransitive verb with "oath" as subject. But I am not sure whether "Rerented" should not rather be read. "Rent" is a variant of "rend," found pretty often in Lyly and in Shakespeare, *e.g.* we have the two together in *3 Henry VI.* III. ii. 175, "That rents the thorns and is rent with the thorns," Ff; Lyly's *Endimion*, V. iii. 42, "my rented and ransackt thoughts"; Marlowe's *Jew of Malta*, I. ii., "And rent their hearts, with tearing of my hair." "Rescinded," "re-mended," would be un-Shakespearean; but not "cemented." Mr. Daniel suggested "hail thy faith . . . Discandied into perjury. To love me | Thou," etc.—"To love me" may be final, or may mean "in loving me," as II. vi. 1, "To leave my Julia shall I be forsworn."—Cf. Sonnet 152.

53, 54. *In love Who respects friend?*] So *Euphues*, determined to replace Philautus in Lucilla's affections, I. 209, line 32, "where loue beareth sway, friendshippe can haue no shew."

57. *at arms' end*] *i.e.* at sword's point.

58. *force ye*] Walker, noting the repetition of "force" in line 59, and that the metre of this line is "out of joint," suspected a corruption; but both repetition and metrical disorder are entirely natural to the crisis.

Sil. O heaven!
Pro. I'll force thee yield to my desire.
Val. Ruffian, let go that rude uncivil touch,
Thou friend of an ill fashion!
Pro. Valentine!
Val. Thou common friend, that's without faith or love,
For such is a friend now; treacherous man!
Thou hast beguiled my hopes; nought but mine eye
Could have persuaded me: now I dare not say
I have one friend alive; thou wouldst disprove me.
Who should be trusted now, when one's right hand
Is perjured to the bosom? Proteus,
I am sorry I must never trust thee more,
But count the world a stranger for thy sake.
The private wound is deepest: O time most accurst,
'Mongst all foes that a friend should be the worst!
Pro. My shame and guilt confounds me.
Forgive me, Valentine: if hearty sorrow
Be a sufficient ransom for offence,
I tender 't here; I do as truly suffer
As e'er I did commit.
Val. Then I am paid;
And once again I do receive thee honest.

63. *treacherous*] preceded by *Thou* F 2, *Though* F 3, *Tho* F 4. 67. *now, when*] Ff 2–4; F 1 omitted *now*.

62. *common*] ordinary, like the rest.

62. *that's*] Malone rightly explains, not as relative, but as *id est*, defining "common."

67. *Who should be trusted, etc.*] Compare the language of Henry v. to the traitor, Scroop, especially "thy fall hath left a kind of blot, To mark the full-fraught man and best indued | With some suspicion," II. ii. 138; and *Cymbeline*, III. iv. 62, "thou, Posthumus, | Wilt lay the leaven on all proper men; | Goodly and gallant shall be false and perjured | From thy great fail." Johnson, with some probability, read, "one's *own* right hand," instead of inserting "now" with F 2.

71. *The private . . . accurst*] Professor Herford avoids a twelve-syllable line by regarding "O" as an extra-metrical exclamation, and *-est* as an extra syllable before the pause. With some hesitation I scan II. ii. 19 on the same principles. For other instances of extra-metrical syllables see Introduction, p. xiv (footnote), and S. Walker's *Shakespeare Versification*, ix. Twelve-syllable lines must be admitted here and there in this play, *e.g.* I. i. 30, II. i. 105, and perhaps II. iv. 62, though most of the apparent instances can be explained away. The poet had Brooke's Alexandrines in his head. Johnson read "deep'st" and "curst," *metri gratiâ*: contracted superlatives at least are frequent; Walker's *Shakespeare Versification*, xxiii. Hanmer omitted "most."

77. *commit*] sin. Cf. "Commit not with man's sworn spouse," *Lear*, III. iv. 83.

78. *receive*] accept, acknowledge.

Who by repentance is not satisfied
Is nor of heaven nor earth, for these are pleased.
By penitence the Eternal's wrath 's appeased:
And, that my love may appear plain and free,
All that was mine in Silvia I give thee.

Jul. O me unhappy! [*Swoons.*

Pro. Look to the boy.

Val. Why, boy!
Why, wag! how now! what 's the matter? Look up; speak.

Jul. O good sir, my master charged me to deliver a ring to Madam Silvia, which, out of my neglect, was never done.

Pro. Where is that ring, boy?

Jul. Here 'tis; this is it.

Pro. How! let me see:
Why, this is the ring I gave to Julia.

Jul. O, cry you mercy, sir, I have mistook:
This is the ring you sent to Silvia.

Pro. But how camest thou by this ring? At my depart

84. Swoons] Pope. 84–88. *Why boy! . . . done*] as four verses Capell; here as Ff.

83. *All that . . . I give thee*] *i.e.* all the love (line 82) that I felt in Silvia's case I extend to thee. This is Dr. Batteson's explanation, discussed (and slightly varied on) in the Introduction, p. xxxvii. It seems at first to be of that forced order of which examples are to be found in Warburton's notes; but, be it remembered, that it was *ex hypothesi* Shakespeare's intention to introduce ambiguity, to make Valentine mean one thing, and Julia to suppose he means another.

84. Swoons] The swoon, clearly intended by line 85, is possibly suggested by that of Don Felix in Montemayor, p. 308, when he hears Felismena's reproaches; but more probably by that of Zelmane in the *Arcadia*, Bk. II. c. 23, which leads to her discovering herself to Pyrocles, whom for love's sake she has long served in the capacity of a page under the name of Daiphantus. Julia, or Zelmane, is the original of Bellario (Euphrasia disguised as a page for love) in Beaumont and Fletcher's *Philaster*, though there the revelation of her sex is brought about, not by a swoon, but by danger of death, and is unfollowed by any union with her beloved.

85. *wag!*] a recognised synonym for boy, all boys being supposed full of fun and mischief, and the term being originally short for "wag-halter." Cf. Lyly's *Mother Bombie*, III. iv. 60 (Dromio speaking of the other pages, Halfpenny and Lucio), "Yonder stands the wags, I am come in good time."

92. *cry you mercy*] I beg your pardon. Cf. Lyly's *Mother Bombie*, IV. ii. 28, "I crie you mercy, I tooke you for a ioynd stoole," a proverb repeated in *Lear*, III. vi. 50.

94. *depart*] Used by Shakespeare once in each Part of *Henry VI.*; but first by Spenser in *Faerie Queene* (1590), III. vii. 20, "lament for her depart," and by Lyly, *Woman in the Moone* (composed, I think, 1593, after this play), III. i. 63, "Their sad depart."

I gave this unto Julia.
Jul. And Julia herself did give it me;
And Julia herself hath brought it hither.
Pro. How! Julia?
Jul. Behold her that gave aim to all thy oaths,
And entertain'd 'em deeply in her heart.
How oft hast thou with perjury cleft the root!
O Proteus, let this habit make thee blush!
Be thou ashamed that I have took upon me
Such an immodest raiment, if shame live
In a disguise of love!
It is the lesser blot, modesty finds,
Women to change their shapes than men their minds.
Pro. Than men their minds! 'tis true. O heaven, were man
But constant, he were perfect! That one error
Fills him with faults; makes him run through all the sins:
Inconstancy falls off ere it begins.
What is in Silvia's face, but I may spy
More fresh in Julia's with a constant eye?
Val. Come, come, a hand from either:
Let me be blest to make this happy close;
'Twere pity two such friends should be long foes.

99. *gave aim to*] Lines 100, 101 require us to interpret as "served as mark for, object of," her heart being pierced or affected as well by oaths addressed to Silvia as to herself. But under III. ii. 90, "direction-giver," I have cited passages which show the phrase originally used of one who guides the archer's aim by standing near the target and reporting on each shot, and the part Julia has played in regard to Proteus' suit to Silvia makes that sense, too, appropriate here.

101. *cleft the root*] *i.e.* of her heart, alluding to "cleaving the pin," or stud marking the centre of the target. Rolfe quotes *Romeo and Juliet*, II. iv. 15, "the very pin of his heart cleft with the blind bow-boy's butt-shaft."

104, 105. *if shame live . . . love*] if a disguise assumed for love's sake needs shame, as Johnson.

110. *him run*] This "him," and not "the," is the word that the metre requires us to slur over.

111. *falls off ere it begins*] wearies almost ere the passion is declared.

112, 113. *What is in Silvia's face, etc.*] So Montemayor, p. 310, "Truth it is, that I loued Celia well, and forgot thee, but not in such sort that thy wisedome and beautie did euer slide out of my minde . . . it is cleere that thine did farre excell hers and all the worlds beside."

115. *close*] union, but with a glance at the musical sense of harmonious ending where the discords are resolved as in *Henry V.* I. ii. 182, and the sense of embrace (though only of battle in Shakespeare, *1 Henry IV.* I. i. 13).—Note the rhymes, lines 106–107, 110–113, 115–116.

Pro. Bear witness, Heaven, I have my wish for ever.
Jul. And I mine.

Enter Outlaws, with DUKE *and* THURIO.

Out. A prize, a prize, a prize!
Val. Forbear,
Forbear, I say! it is my lord the Duke.
Your grace is welcome to a man disgraced,
Banished Valentine.
Duke. Sir Valentine!
Thu. Yonder is Silvia; and Silvia's mine.
Val. Thurio, give back, or else embrace thy death;
Come not within the measure of my wrath;
Do not name Silvia thine; if once again,
Verona shall not hold thee. Here she stands:
Take but possession of her with a touch:
I dare thee but to breathe upon my love.
Thu. Sir Valentine, I care not for her, I:
I hold him but a fool that will endanger
His body for a girl that loves him not:
I claim her not, and therefore she is thine.
Duke. The more degenerate and base art thou,
To make such means for her as thou has done,

126. *Verona . . . hold*] Ff, *Milan . . . behold*] Theobald.

118, 119. *Forbear . . . Duke*] Ff print both "Forbeare" 's as part of line 119, and there is force in Malone's remark that "I say" confirms the repetition of the word. But as twelve-syllable lines are very unusual at this period of Shakespeare's work, save for special causes which seem inapplicable here, I have followed Dyce in printing the first "Forbear" as part of line 118. S. Walker (*Versification*, p. 269) suggests that it might form a line by itself, as exclamatory.

123. *give back*] give ground, yield. Apparently a mixture of "give ground" and "go back," the latter used of retiring before a foe. Frequent in North's *Plutarch, e.g. Life of Sylla*, ed. 1595, p. 505, "Marcus Teius . . . naked and disarmed of a sword, did not for all that give back, but stood till to it" (Craig).

124. *measure*] reach of my sword or anger (Johnson).

126. *Verona*] Probably left in the text, for Milan, by Shakespeare's oversight. See note on II. v. 1. Mr. Craig well suggests "hold *me*" (for *thee*), *i.e.* hold me back; cf. line 123.

128. *I dare . . . love*] Valentine's prompt and passionate assertion of his rights in Silvia sufficiently negatives his supposed surrender of her at line 83.

134. *make such means*] *i.e.* approaches, efforts. Rolfe quotes *Cymbeline*, II. iv. 3, where Posthumus, wishing "to win the king," is asked, "What means do you make to him?" and Mr. Craig, Montemayor's tale, p. 279, "But to see the meanes that Rosina made vnto me," etc.

And leave her on such slight conditions.
Now, by the honour of my ancestry,
I do applaud thy spirit, Valentine,
And think thee worthy of an empress' love:
Know, then, I here forget all former griefs,
Cancel all grudge, repeal thee home again,
Plead a new state in thy unrivall'd merit,
To which I thus subscribe: Sir Valentine,
Thou art a gentleman, and well derived;
Take thou thy Silvia, for thou hast deserved her.

Val. I thank your grace; the gift hath made me happy.
I now beseech you, for your daughter's sake,
To grant one boon that I shall ask of you.

Duke. I grant it, for thine own, whate'er it be.

Val. These banish'd men that I have kept withal
Are men endued with worthy qualities:
Forgive them what they have committed here,
And let them be recall'd from their exile:
They are reformed, civil, full of good,
And fit for great employment, worthy lord.

141. *unrivall'd*] F 1, *arrival'd* Ff 2–4.

135. *such slight conditions*] such easy terms, so easily.

138. *worthy of an empress' love*] with special reference to Silvia his heir, hardly present in the same phrase, II. iv. 76.

140. *repeal*] recall, as III. i. 234.

141. *Plead a new state*] I cannot find that "plead a state" is either an ordinary or technical phrase for the grant of any right, rank, title, estate, etc.—the interpretation usually put upon this line, though nothing has been urged in its support. Steevens, on Tyrwhitt's suggestion, placed a full stop at "again," line 140, thus turning "Plead" into an imperative addressed to Valentine, which Singer interpreted as, "Put in a plea for reinstatement." Rejecting this, I should interpret "plead (in excuse for my change) that your exhibition of such merit creates a new situation"; and if this be hardly a Shakespearean use of "state," then I propose as emendations—(1) "Plead a new statute," a legal metaphor, for "order of things"; (2) better, "Plant a new state," *i.e.* found my kingdom anew in you, alluding to his union with Silvia, or create a new dignity or family in the person of yourself, or, simply, confer fresh dignity on you. In the first case the antecedent of "which," line 142, will be "statute," in the second "merit."—The *Cent. Dict.* also mentions, without example, an obsolete use of "state" for "statement," "document," which would suit "Plead." If "Plant" be adopted, the further interpretation of "state" as "noble person," "dignitary," would perhaps be admissible, though I know it only as a plural; cf. in *Euphues*, I. 312, line 9, of Lucilla's fashionable friends, "she being in great credite with the states, died in great beggerie in the streetes."

143. *derived*] as V. ii. 23.

149. *kept withal*] lived with.

153. *They are reformed, etc.*] Merely a favourable statement of the effect of his own discipline, and certainly inconsistent with lines 14–17 of this scene. Cf. Introduction, p. xxvi.

Duke. Thou hast prevail'd; I pardon them and thee:
Dispose of them as thou know'st their deserts.
Come, let us go: we will include all jars
With triumphs, mirth, and rare solemnity.
Val. And, as we walk along, I dare be bold
With our discourse to make your grace to smile.
What think you of this page, my lord?
Duke. I think the boy hath grace in him; he blushes.
Val. I warrant you, my lord, more grace than boy.
Duke. What mean you by that saying?
Val. Please you, I 'll tell you as we pass along,
That you will wonder what hath fortuned.
Come, Proteus; 'tis your penance but to hear
The story of your loves discovered:
That done, our day of marriage shall be yours;
One feast, one house, one mutual happiness.
[*Exeunt.*

157. *include*] *conclude* Hanmer. 158. *rare*] F 1, *all* Ff 2–4.

157. *include*] The sense "conclude" finds some support from the passage cited by Schmidt, *Troilus and Cressida*, I. iii. 119, "Then every thing includes itself in power," where the context requires the sense "resolves itself into"; but the Latin sense "shut in," "close in," suggested by Cooper, may be the one, *i.e.* overwhelm and efface.

158. *triumphs*] pageants, processions; or possibly in the special sense of jousts or tournaments, in support of which Rolfe quotes *Richard II.* v. ii. 52, "hold those justs and triumphs?" and *Pericles*, II. ii. 1, 5, "Are the knights ready to begin the triumph?" . . . "our daughter, | In honour of whose birth these triumphs are."

159. *And, as we walk along, etc.*] Montemayor, p. 311, "And as they were going Felismena told Don Felix with great ioy, what she had past since she had last seene him," etc. Cf. line 167.

166. *wonder*] sometimes not merely of the feeling, but its expression. (Craig).

166. *fortuned*] happened. A bolder use is the causative one quoted from *Antony and Cleopatra*, I. ii. 77, "dear Isis, keep decorum and fortune him accordingly."

APPENDIX I

ACCOUNT OF "JULIO UND HYPPOLITA," 1620.[1]

ACT I. Romulus, a young Roman, accepted by an Italian "Prince" (who corresponds to and might suggest Shakespeare's Duke) as the betrothed of his daughter Hyppolita, on his departure for Rome to acquaint his parents of the fact, entrusts her to the care of his "faithful friend and brother" and fellow-countryman Julius—"Romulus, Julius, zweene Römer" (*Personæ*)—of whom he says, "From childhood have we been faithful to each other" (cf. *T. G.* II. iv. 62 *sqq.*). As soon as he has reached Rome, he tells her, "wil ich euch mit Schrifften visitiren" (cf. I. i. 57–60, "To Milan let me hear from thee by letters . . . And I likewise will visit thee with mine"). Julius is voluble in protestations, but does not see his friend off: he is himself in love with Hyppolita, and in a soliloquy after Romulus' departure frankly faces his contemplated treachery.

> "Now must I contrive my plan. Romulus, Romulus! a faithful friend art thou to me, 'tis true; but now must I prove to thee what faithless brotherhood is. O! lovely Hyppolita, what cannot thy fair form effect. O! what cannot love accomplish" (cf. Proteus' soliloquy, II. vi.).

At the beginning of Act II. Julius has received letters from Romulus for Hyppolita, but substitutes others forged by himself, in which he makes Romulus announce his marriage to another lady in Rome. (In III. i. 249 Proteus falsely volunteers to convey letters from the exiled Valentine to Silvia, while in IV. ii. 111 he tells her, "I likewise hear that Valentine is dead.") Julius entrusts the forged letters to his servant Grobianus, who disguises himself as a messenger from Rome. Grobianus is "Pickelhering" or Clown;

[1] The translation from which I quote was made by Miss Georgina Archer for Mr. Cohn's *Shakespeare in Germany* (1864), where it appears in parallel columns with the German text, pp. 113–156.

and, like Speed, is particularly attentive to his fees as letter-carrier for all and sundry: his first appearance has been thought faintly suggestive of Launce.

"*Enter* GROBIANUS; *his master whistles. He stands still.*

Grob. May-be my master thinks he has a dog before him. [*Julius whistles again.*] Whistle away, I am not thy dog.

Jul. Boy, hast thou not heard me call? Wherefore dost thou stand so?

Grob. My lord, I heard no calling, but whistling, and thought your worship was whistling to his dog."

Later he says he would slander his mother and father for money (cf. II. iii. 16–19).

In the next scene the Prince is taking counsel with Julius in regard to Hyppolita's melancholy in her lover's absence (cf. III. ii. 62, 63) when Grobianus arrives with the forged letters. Their contents known, Hyppolita tears hers in anger (cf. II. ii.); while Julius shows to the Prince one in which Romulus appears to make a jest of him (cf. the Duke's capture of Valentine's sonnet), and the Act closes with exhortations to Hyppolita to banish the traitor from her heart.

In Act III. Julius commissions Grobianus to aid him in his wooing.

> "Thou art my trusty knave, therefore I use thee in my secret matters. Here, take this letter, bear it without delay to fair Hyppolita, convey to her my sweet greeting and humble service, unfold to her in many words how sick I am for love, how pitiably I bear myself." (Cf. Proteus to "Sebastian," IV. iv. 68 *sqq.*)

She rejects his overtures, giving Grobianus "einen Ducaten" for carrying her message back (cf. I. i. 137, "nothing at all from her; no, not so much as a ducat for delivering your letter").

The relations between the Prince and Julius in the next scene bear a certain resemblance to those of the Duke with Thurio and Proteus in III. ii.

> "*Prince.* Julius, my rare good friend, I have observed you duly and heard your suit for my daughter Hyppolita. It is known to you how Romulus was bound and betrothed to her, and how the perfidious wretch abandoned her, and with what infamy and ridicule he covered both me and my daughter. For this reason I desire nothing better, than that she be married and get clear

of all this gossip. And as I acknowledge you to be quite worthy of her, I give my consent to the marriage. Nevertheless, as the matter does not lie in my will alone, but also in hers, my counsel is that you address yourself to her and disclose your love.

Jul. Your grace ('Jhr Gn.') cannot conceive how rejoiced I am to hear it. I humbly entreat your grace ('Jhr Gn.') to call her hither, that so your grace may lend your powers of persuasion. (Cf. III. ii. 20, 21, 'Longer than I prove loyal to your grace | Let me not live to look upon your grace.')

Prince. I hope thy suit will prosper. Ho! Hyppolita, come here directly."

For a long time she resists his pleading, and in an aside "Ad spectatores" he exclaims—

"What boots the perfidy I've practised on my most faithful friend on earth, who would have given his life for mine. Julius, Julius, what hast thou brought thyself to! [*Stands melancholy.*] (Cf. Proteus' soliloquy, IV. ii. 1–15.)

At last, however, she gives her consent to the match.

At the beginning of Act IV. (the last) Romulus, returned from Rome with a faithful servant, hears of the new nuptials then in progress, finds the forged letter which Hyppolita had torn in two, and recognises Julius' hand. His indignation parallels Valentine's speech, V. iv. 62 *sqq.* Passing himself off as "a student from Padua" (no scene is named for the action of the piece, but N. Italy may be assumed: Speed's greeting of Launce, "welcome to Padua!" left in our play by mistake, may be possibly significant), he joins the wedding festivities and takes part in a special dance with the bridegroom, in the course of which he reveals himself and stabs him. Hyppolita, without waiting to hear the story of his treachery, kills herself with the same dagger, and Romulus thereon follows suit. The Prince vows to "go into a dark savage wood and lead a hermit's life."

I have given everything wherein the faintest resemblance to our play could be traced. The reader may be reminded here and there of the story of Romeo and Juliet.

APPENDIX II

PART OF A SCENE FROM ANTHONY MUNDAY'S "DOWNFALL OF ROBERT EARL OF HUNTINGTON" (Act III. Sc. ii.)—Dodsley's *Old Plays*, ed. Hazlitt, viii. 151–155.

Enter SCATHLOCK *and* SCARLET, *winding their horns, at several doors. To them enter* ROBIN HOOD, MATILDA, *all in green*, SCATHLOCK'S MOTHER, MUCH, LITTLE JOHN: *all the men with bows and arrows.*

. . . . . .

Rob. H. Peace, Much. Read on the articles, good John.
Lit. John. First, no man must presume to call our master
By name of Earl, Lord, Baron, Knight, or Squire;
But simply by the name of Robin Hood.
Rob. H. Say, yeomen, to this order will ye yield?
All. We yield to serve our master, Robin Hood.
Lit. John. Next, 'tis agreed, if thereto she agree,
That fair Matilda henceforth change her name,
And while it is the chance of Robin Hood
To live in Sherwood a poor outlaw's life,
She by Maid Marian's name be only call'd.
Mat. I am contented; read on, Little John:
Henceforth let me be nam'd Maid Marian.
Lit. John. Thirdly, no yeoman, following Robin Hood
In Sherwood, shall use widow, wife or maid;
But by true labour lustful thoughts expel.
Rob. H. How like ye this?
All. Master, we like it well.
Much. But I cry no to it. What shall I do with Jenny then?
Scar. Peace, Much: go forward with the orders, fellow John.
Lit. John. Fourthly, no passenger with whom ye meet
Shall ye let pass, till he with Robin feast;
Except a post, a carrier, or such folk
As use with food to serve the market towns.
All. An order which we gladly will observe.

Lit. John. Fifthly, you never shall the poor man wrong,
Nor spare a priest, a usurer or a clerk.
Much. Nor a fair wench, meet we her in the dark!
Lit. John. Lastly, you shall defend with all your power
Maids, widows, orphans, and distressed men.
All. All these we vow to keep as we are men.
Rob. H. Then wend ye to the greenwood merrily,
And let the light roes bootless from ye run.
Marian and I, as sovereigns of your toils,
Will wait within our bower your bent bows' spoils.
Much. I will among them, master.
[*Exeunt winding their horns.*
Rob. H. Marian, thou seest, though courtly pleasures want,
Yet country sport in Sherwood is not scant:
For the soul-ravishing, delicious sound
Of instrumental music we have found
The winged quiristers with divers notes
Sent from their quaint recording pretty throats,
On every branch that compasseth our bow'r,
Without command contenting us each hour.
For arras hangings and rich tapestry
We have sweet nature's best embroidery.
For thy steel glass, wherein thou wont'st to look,
Thy crystal eyes gaze in a crystal brook.
At court a flower or two did deck thy head,
Now with whole garlands is it circled.
For what in wealth we want, we have in flowers,
And what we lose in halls, we find in bowers.
Mar. Marian hath all, sweet Robert, having thee,
And guesses thee as rich in having me.
Rob. H. I am indeed;
For, having thee, what comfort can I need?
Mar. Go in, go in.
To part such true love, Robin, it were sin. [*Exeunt.*

Enter PRIOR, SIR DONCASTER, FRIAR TUCK.

Etc etc.

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